

## "Fools of Fortune"

### COSTUME LIST---

MAGPIE SIMPKINS  
CHUCK WARNER  
SCENERY SINS  
IKE HARPER

These characters all wear cowboy garb, with holstered six-guns, in all sequences in the West. Overalls, silk or flannel shirts, mufflers, leather chaps, high-heeled boots.

In the sequence where they start on the train they are wearing hand-me-down store clothes, which do not fit too well, boots and the same sombrero hats as in Western sequence. They all carry war-sacks. These are made the same as a canvas bed-roll.

Ike, as the Indian, wears a fancy shirt, beaded vest, light-weight flannel pants, with beaded design, fringed leggings and beaded moccasins. He also wears a war-bonnet and fancy blanket. Must be an extra pair of pants, minus the seat, to use to tie him up as an Indian.

MRS DE PUYSTER

MARION DE PUYSTER--- Afternoon and evening gowns.

MILTON DE PUYSTER--Business and dress clothes.

WILLIE VAN TWEED---EXTREME Business clothes.

The rest of the cast wear up to date clothes, uniforms, etc.

NOTE\*\*\* The Western characters DO NOT wear belts and guns in the East, but carry their guns shoved inside the waist-band of their pants, under their coats.

"Fools of Fortune"

FOREWORD

Fade in--

Double expose art title, showing a group of monks of olden times, drinking from tankards. One of them is laughing heartily, as a frog jumps from an open tankard, frightening the holder.

FROM TIME IMMEMORABLE THE PRACTICAL JOKER HAS LIVED, LAUGHED AND LOVED--GOING JOYOUSLY THROUGH LIFE, WITH A DEFINITE AIM TO FORCE A LAUGH AT THE EXPENSE OF OTHERS--UMINDEFUL OF THE COST.

Fade Out.

TITLE

Fade in double exposed title over extreme long shot of Western mountain scene. A trail in one corner shows a lone rider in the distance.

FAR OUT BEYOND WHERE THE WEST BEGINS IS A WIDE LAND WHERE MEN TAKE PRACTICAL JOKERS SERIOUSLY, CAUTIOUSLY--LABELING THEM WITH THE UNLOVELY TITLE OF "LIAR"

TITLE

Fade in double exposed title over long shot of the Cross J Cattle ranch.

IN THIS LAND OF DIM TRAILS WAS THE CROSS J CATTLE RANCH? WHERE CHUCK WARNER EARNED A MONTHLY STIPEND

The same scene comes up to a normal exposure, which has been underexposed during the title. Cut to--

SCENE 1

EXTERIOR CROSS J RANCH HOUSE

Med. Close Up. The owner of the Cross J. ranch is sitting on the porch, smoking his pipe, his hat on the floor beside him. He is irritated over waiting for someone. As he picks up his hat, he gets up and walks off the porch toward the corral.

SCENE 2

CORRAL AT THE CROSS J.

MED. C.U. of Ike Harper and Magpie Simpkins, sitting on the corral fence. Ike is splicing a hondo on his rope. Sitting on a horse beside the fence is Scenery Sims.

TITLE

MAGPIE SIMPKINS, A SERIOUS MINDED PERSON, WHO IS ALWAYS OPEN TO CONVICTION.

MAGPIE SIMPKINS -----

SCENE 3

CORRAL AT THE CROSS J

EXTREME.C.U. of Magpie, keenly considering the conversation which has been going on. He is chewing tobacco. He starts to spit, but is interested and forgets it. He does not speak, but is in the verge of saying something.

TITLE                   IKE HARPER, WHOSE PAST EXPERIENCES HAVE PROVED TO HIM  
THAT FEW CLOUDS HAVE A SILVER LINING.                   IKE HARPER --

SCENE 4               CORRAL AT THE CROSS J

EXTREME C.U. of Ike Harper, working on the rope, and listening to the talk of Scenery Sims. He looks down at Sims, rather skeptically, a Show-me expression.

TITLE                   SCENERY SIMS, WHO ACQUIRED HIS NICKNAME FROM A HABIT  
OF RIDING THE RIGES? THAT THE SHERIFF MIGHT NOT SNEAK  
UP ON HIM UNAWARE.                   SCENERY SIMS-----

SCENE 5               CORRAL AT THE CROSS J

EXTREME C.U. of Scenery Sims, who is on his horse. He is masticating rapidly and talking at the same time. Scenery has a squeaky voice and gets rather hysterical when interested in his own conversation.

SCENE 6               CORRAL AT THE CROSS J

D. SHOT. The owner of the ranch come on. He looks up at Scenery. The owner to him, and then turns to Ike and speaks title. "AIN'T CHUCK GOT BACK WITH THE MAIL YET?" Ike looks down at the old man, then raises up, so that he is standing straight up, with heels hooked around the pole. As he raises up he spits deliberately. He gazes off down the road, looks down at the old man and points off down the road, without saying a word.

SCENE 7               WESTERN ROAD NEAR CROSS J RANCH

EXTREME L.S. Lone horseman in the distance, riding toward camera, horse walking. The horseman has newspaper which conceals his face as he reads.

SCENE 8               CROSS J CORRAL

MED. C.U. of men as in scene 6. The old man looking at lone horseman. He shows extreme anger as he exits in direction of horseman. Ike sits down and they start talking again.

SCENE 9               WESTERN ROAD NEAR CROSS J RANCH

MED. C.U. of Chuck riding slowly toward camera. The newspaper screens his face, showing only the top of his hat.



TITLE CHUCK WARNER, WHOM THE GODS HAD BLESSED WITH A WONDERFUL IMAGINATION, WHICH, NOT BEING UNDERSTOOD BY THE RANGE FOLK, GAVE HIM SMALL CHANCE TO GROW ANY VAST FORESTS OF EXCITEMENT FROM HIS TINY SEEDS OF INSPIRATION.  
CHUCK WARNER-----

SCENE 10 WESTERN ROAD NEAR CROSS J RANCH

EXTREME C.U. of Chuck Warner, with his facescreened by the newspaper. As he folds the paper down from the top, idsclosing his face he does not look up from the article, in which he is deeply interested. The horse is walking slowly. Chuck has mail-order catalog, several letters, etc.-- held between his arm and his side.

SCENE 11 CORRAL AT CROSS J RANCH.

MED. CU.U. of Ike, Magpie and Scenery. Magpie, who is in the center, is sitting very strught, squinting at Chuck. Magpie looks very quissical, as though wondering what Chuck is reading.

Ike is humped over his rope, watching Chuck. One Ike's face is an expression of disgust, as he feels sure that Chuck's reading bodes no good to the rest of them. Scenery Sims on his horse, is watching Chuck, half amused, but cautious, as he knows Chuck is going to spring something new.

Cut in (C.U. of SCENERY, as he speaks TITLE)

TITLE "CHUCK'S SLICK TONGUE WON'T WORK, HIS EARS WILL."  
MAN'S PRETTY SORE THIS TIME."

Back to scene. Scenery finishes title. Magpie and Ike mentally digest this title, and their eyes flash sideways at each other, without turning their heads.

Cut in (C.U. of MAGPIE, as he speaks TITLE)

TITLE "IF HIS SLICK TONGUE WON'T WORK, HIS EARS WILL."

Back to scene. They all just roll their eyes back to Chuck.

SCENE 12 WESTERN ROAD NEAR CROSS J RANCH.

MED. C.U. of Chuck on horse, riding behind camera in auto. Chuck is reading newspaper, and holding bunch of mail between his body and elbow. As old man enters the scene, Chuck pays no attention to him. Chuck does not even glance at the old man, realizing that he has no alibi for being late with the mail. As the old man walks along, bawling Chuck out for being late---

Cut in (C.U. of CHUCK, reading newspaper. His ears wiggle, but he does not take his eyes off the newspaper.)

Back to scene. The old man is slapping Chuck on the leg, trying to get his attention.

SCENE 13 CORRAL AT CROSS J

MED. C.U. of Magpie, Ike and Scenery, looking at Chuck. They glance quickly at each other, as much as to say, "I told you so," and then look back at Chuck.

SCENE 14 WESTERN ROAD NEAR CROSS J RANCH.

C.U. of Chuck on horse and old man beside him. The old man is thoroughly disgusted, and feeling that Chuck is a hopeless case, as he speaks title.

TITLE

"GIMME THAT MAIL!"

Back to scene. Chuck, who is still reading, does not look at old man, but lifts his elbow, letting the mail fall in a shower. Chuck rides on out of the scene, and the old man stops walking, swears at Chuck and begins to pick up the mail.

SCENE 15 ROAD AT CROSS J RANCH.

C.U. of the old man picking up the mail, showing the fat Chinese cook picking up some wood in the background. The Chinaman is watching the old man, who is very sore.

SCENE 16 AT CROSS J RANCH WOOD-PILE

C.U. of the Chinaman, laughing at the situation, knowing that Chuck did not say a word, speaks Title.

TITLE

"WHAT CHUCK SAY, BOSS?"

SCENE 17 ROAD AT CROSS J RANCH.

C.U. of the old man, picking up mail. He has catalog in his hand. He hears Chinaman speak title, and he realizes up, made. He throws the catalog.

SCENE 18 AT CROSS J WOOD-PILE

C.U. of Chinaman, as the catalog hits him in the face, spilling him over backwards, with his armful of wood flying into the air.

SCENE 19 ROAD AT CROSS J RANCH.

MED.C.U. of the old man. Turns from throwing catalog, and exits, opening a letter.

SCENE 20 CORRAL AT THE CROSS J

MED. L.S. shooting along the corral fence, showing the three characters in the background, as Chuck rides in close to the fence at same section as the men are sitting. CHUCK rides up with his left side to the fence, still looking at newspaper. He reaches out his left foot, hooks boot into fence-pole, slides from horse to the top-pole of the fence and sits down, without looking at the others or taking his eyes from the paper.

SCENE 21 CORRAL AT THE CROSS J

C.U. of Magpie, Ike and Scenery. They look at each other knowingly, wink. They know that Chuck is going to spring something new on them.

SCENE 22 CORRAL AT THE CROSS J

C.U.

SCENE " 1  
SCENE 22 CORRAL AT THE CROSS J

C.U. of Chuck, reading paper, very seriously. His ears wiggle. Then he starts a grin and the ears stop wiggling. He turns his head and glances at the other men.

SCENE 23 CORRAL AT THE CROSS J

C.U. of Magpie, Ike and Scenery, looking at Chuck. Magpie speaks title.

TITLE "WHAT'S MAKIN' YUH WIGGLE YOUR EARS, CHUCK?"

SCENE 24 CORRAL AT CROSS J

C.U. of Chuck, looking at the other men. He looks down at the paper and then at the men. Speaks title.

TITLE " I CAN HEAR OPPORTUNITY KNOCKIN' AT MY DOOR WITH TEN MILLION DOLLARS."

SCENE 25 CORRAL AT CROSS J

C.U. of Magpie, Ike and Scenery, as they hear Chuck. They all go limp and almost fall to the ground, hanging to the fence, but all hit the ground, dazed at the magnitude of Chuck's lie. They look up at Chuck gawpingly.

SCENE 26 CORRAL AT CROSS J

C.U. of Chuck, looking down at the men. He is very serious. Speaks title seriously.

"WORKIN' ON THIS RANCH, AT FORTY DOLLARS A MONTH, IT WOULD TAKE ME TWENTY THOUSAND, EIGHT HUNDRED AND THIRTY-THREE YEARS AND FOUR MONTHS TO SAVE THAT MUCH MONEY, IF I NEVER SPENT A CENT.

SC

SCENE "27  
CORRAL AT CROSS J

C.U. of Magpie, Ike and Scenery, recovering from the shock. They register that this is the biggest lie Chuck has ever told them. Magpie swallows hard and speaks title.

TITLE " THAT'S A MISERABLE OUTLOOK, CHUCK --DEAL US A HAND."

SCENE 28 CORRAL AT CROSS J.

MED. SHOT, taking in the group on the ground, horses, and Chuck on the fence. Chuck climbs down and goes up to them.

SCENE 29 CORRAL AT CROSS J

C.U. of the four men. Chuck hands Magpie the paper and speaks title.

TITLE "READ IT OUTLOUD."

Back to scene. Magpie takes the paper, looks at the rest of his gang, with a knowing look, and starts to read the story.



SCENE 30 NEWSPAPER ARTICLE

C.U. showing the heading.

DE PUYSTER MILLIONS WAITING.

FOR LONG-LOST HEIR.

Ashburton De Puyster disappeared at the age of twelve, and has not been heard of for twenty years.

Ten Million Dollars is heritage of boy, who is believed to have ran away to fight Indians in the West.

( By Special Leased Wire)

Burlingame, N.Y. Aug. 20.

SCENE 31 CORRAL AT CROSS J.

C.U. of the group, Magpie reading, Chuck anxiously watching to see if the thing is going to get over. Trest seem puzzled as to what it means Magpie stops reading and stares at Chuck.

SCENE 32 CORRAL AT CROSS J

C.U. of Chuck, looking at Magpie, wondering why Magpie don't get the idea. Finally Chuck speaks title.

TITLE

"ACCORDIN' TO THE LEGENT, LITTLE ASHBURTON HOPS THE HOME CORRAL WHEN HE WAS ABOUT TWELVE, AND AIN'T PEEPED PUBLICLY SINCE."

SCENE 33 CORRAL AT CROSS J.

C.U. of Chuck and Magpie, as Chuck finishes the title. Magpie nods and though not understanding. Chuck indicates for Magpie to keep on reading, Magpie begins to read again

SCENE 34 NEWSPAPER

C.U. of masked paragraph in newspaper, which reads; SOMEWHERE IN THE WEST, ACCORDING TO THE BELIEF OF MRS. DE PUYSTER, IS HER LONG LOST SON; ASHBURTON, WHO POSSIBLY JOINED ONE OF THE INDIAN TRIBES, BECAME A BLOOD-BROTHER OF THE RED-MEN; ADOPTING THEIR WAYS, LIVING IN IGNORANCE OF HIS GREAT WEALTH.

SCENE 35 CORRAL AT CROSS J.

C.U. showing Magpie, Ike, Chuck and Scenery. Magpie reading the paper. Magpie looks up from the paper, rather puzzled as to why he should read it, Chuck speaks title.

TITLE

"THE DE PUYSTER FAMILY WOULDN'T KNOW ASBURTON FROM ONE OF HAND PADDED'S SPOTTED CALVES, CAUSE HE'S CHANGED A LOT IN TWENTY YEARS."

Back to scene. Magpie still not being convinced that this is of interest to him, starts a slight argument, but Chuck insists on him reading further. Magpie reads again.

SCENE 26 ~~new~~NEWSPAPER

C.

SCENE 36 NEWSPAPER.

C.U. of masked paragraph in newspaper, which reads.  
IT IS ALSO BELIEVED TO BE POSSIBLE THAT HE WAS ADOPTED BY ONE OF THE MANY LONESOME PROSPECTORS, WHO LIVE FAR BACK IN THE MOUNTAIN WILDERNESS.

SCENE 37 CORRAL AT CROSS J.

C.U. showing Magpie, Ike, Chuck and Scenery. Magpie looks up from the newspaper, puzzled. looks at Chuck inquiringly  
TITLE "WHERE DO YOU COME IN ON THIS?"

SCENE 38 CORRAL AT CROSS J.

C.U. of Chuck. His expression is very wise and serious as he speaks title.

TITLE "I AM GOING TO BE LITTLE ASHBURTON DE PUYSTER."

SCENE 39 CORRAL AT CROSS J.

MED. SHOT. Chuck finishes title. Magpie looks at him drops the paper, makes a lunge at Chuck and grabs him by the throat, as though to throttle him. Ike dives and grasps Chuck by the legs and they half-carry, half-drag Chuck out of the scene. As they exit, Scenery picks up the paper and begins to look at it.

SCENE 40 HORSE TANK AT CROSS J.

MED SHOT. This is a big windmill tank, full of water. Magpie and Ike drag the struggling Chuck up to the tank and throw him into the water. They shove him under.

SCENE 41 CORRAL AT CROSS J.

C.U. of Scenery reading the paper. He looks toward the horse tank, and back at the paper, reading fast.

SCENE 42 HORSE TANK AT CROSS J.

MED. C.U. Magpie and Ike are holding Chuck under the water, with his feet kicking in the air.

SCENE 43 CORRAL AT CROSS J.

C.U. of Scenery, reading the paper. He suddenly sees something which causes him to get excited. He looks up quick, motions toward the horse tank and exits swiftly in that direction.

SCENE 43 ~~SCENE~~ HORSE TANK AT CROSS J

MED. C.U. Magpie and Ike are holding Chuck under water, but are turned looking at Scenery, as he comes in. Scenery is very excited, trying to find a certain line in the newspaper.



SCENE 44 HORSE TANK AT CROSS J

MED. C.U. Magpie and Ike are holding Chuck under water, but are turned looking at Scenery, as he comes in. Scenery is very excited, trying to find a certain line in the newspaper.

SCENE 45. HORSE TANK AT CROSS J.

C.U. of surface of water, showing Magpie's and Ike's hands holding Chuck under the water. Chuck's feet begin to sink slowly and a lone bubble drifts to the surface.

SCENE 46 HORSE TANK AT CROSS J.

MED SHOT, showing the three men. Scenery has found the line and is showing it to Magpie and Ike. They look.

SCENE 47 NEWSPAPER.

C.U. of masked paragraph in newspaper, which reads:  
A LARGE REWARD WILL BE PAID FOR ANY INFORMATION, WHICH PROVES TO BE TRUE, LEADING TO THE DISCOVERY OF SAHBURTON DE PUYSTER.

SCENE 48 HORSE TANK AT CROSS J.

MED. C.U. Magpie and Ike look at Scenery, wonderingly. THEY reach in the tank, lift the half-drowned Chuck out and prop him against the side of the tank. Magpie and Ike and Scenery get very busy reading the paper, while Chuck sits beside the tank, trying to come back to earth.

SCENE 49 HORSE TANK AT CROSS J.

C.U. of Chuck, with water running down his face, gasping like a fish out of water and blinking painfully.

SCENE 50 HORSE TANK AT CROSS J.

MED. CU. of Magpie, Ike, Scenery and Chuck, who is sitting beside the tank. Magpie, who has read the article, turns to Chuck, seriously, and speaks title.  
cut in- (C.U. OF Magpie as she speaks title. ( TITLE "CHUCK, YOU MAY BE THE REALEST LIAR IN THE WEST, BUT THIS PROPOSITION WILL TAKE SOMETHING BIGGER THAN A DANGED L."

SCENE 51 HORSE TANK AT CROSS J

C.U. of Chuck, still half-drowned. He hears Magpie speak title. His eyes open, he looks up and nods slowly, agreeing that it will.

SCENE 52 HORSE TANK AT CROSS J.

SCENE 52 HORSE TANK AT CROSS J.

C.U. of Magpie, looking at Chuck. Magpie takes the attitude ~~that~~ the idea is his own, and in his wisdom he is going to put it over right. He speaks title to Chuck.  
TITLE "YOU CAN'T WALK RIGHT UP TO THE DOOR OF THAT MILLION DOLLAR TEEPEE AND SAY 'PAPE, LOOK AT YOUR LONG-LOST ASHBURTON.'"

SCENE 53 HORSE TANK AT CROSS J

C.U. of Chuck, looking up at Magpie, as he hears title. Chuck is recovering slowly, but is still groggy. He shakes his head very slowly, agreeing that it can't be done.

SCENE 54 HORSE TANK AT CROSS J.

MED. C.U. Magpie, Ike and Scenery gather in closer to Chuck, who is sitting with his back against the tank. Magpie swuats down on his heels in front of Chuck, and begins to argue with him. This is not a quarreling attitude with Magpie, but he is strying to alibi himself for ducking Chuck.

SCENE 55 HORSE TANK AT CROSS J

C.U. Chuck sitting against the tank, with Magpie squatting

TITLE

"CHUCK, YOU'VE GOT TO PROVE WHO YUH ARE."

Back to scen. Chuck opens his eyes and nods slowly. His ears wiggle slightly, as he looks straight forward. Magpie is looking appealingly at Chuck. Magpie notices the ears, speaks another title.

TITLE

"THEM FOLKS WON'T HAND YUH THAT MONEY JUST BECAUSE YOU WIGGLE YOUR EARS AND SAYS, I'M HIM."

SCENE 56 HORSE TANK AT CROSS J.

MED. SHOT. They all group around Chuck, looking down at him.

SCENE 57 HORSE TANK AT CROSS J.

V.U. OF Ike, looking down at Chuck. As though explaining, Ike speaks title.

TITLE

"MAGPIE'S RIGHT FOR ONCE, CHUCK--SHE'S A LONG SHOT. SEVEN MILLION IS A LOT OF MONEY."

SCENE 58 HORSE TANK AT CROSS J.

C.U. of Chuck. He is recovering a little from his bath. He blinks at Ike, wonderingly and speaks title.  
"TEN MILLIONS."

SCENE 59 HORSE TANK AT CROSS J

SCENE 58 HORSE TANK AT CROSS J

C.U. of Chuck. He is recovering a little from his bath. He blinks at Ike, wonderingly and speaks title.  
TITLE "TEN MILLIONS!"

SCENE 59 HORSE TANK AT CROSS J

C.U. of Ike, listening to Chuck's title. Ike speaks title.  
TITLE "ORIGINALLY, CHUCK---BUT ME AND MAGGIE AND SCENERY GETS A MILLION APEICE FOR PROVIN' YOU'RE WHAT YUH AINT."

SCENE 60 HORSE TANK AT CROSS J

MED. SHOT. Ike finishes title. Maggie and Ike assist Chuck to his feet and brush the dirt off his wet clothes.

SCENE 61 HORSE TANK AT CROSS J

C.U. of Chuck, watching Maggie and Ike brush him off, getting over that he notices how attentive they are to him. Chuck speaks title.  
TITLE "WELL, I'M SURE GLAD I'VE CONVINCED YOU FELLERS."

SCENE 62 HORSE TANK AT CROSS J

MED. SHOT, taking in the whole group. They hear Chuck speak title. Maggie is on one side, Ike on the other. They ~~are at Chuck, looking through~~ but are not touching him. None of them even smile. The paper slips from Scenery's hand and flutters to the ground. Chuck, looking straight ahead, Maggie and Ike still brushing at empty air and staring, open mouthed at Chuck. FADE OUT.

Fade in double exposed title of city street, with the title title double exposed, which reads.

TITLE WHILE IN THE CITY OF BURLINGAME, NEW YORK-----

This title lap dissolves into a double exposed title of the De Puyster home, the title reading:

TITLE ---AT THE HOME OF THE MILTON DE PUYSTERS, A MOVEMENT WAS ON FOOT TO SUPPRESS FURTHER PUBLICITY OF A NEWS-PAPER STORY, WHICH AN ENTERPRISING REPORTER HAD BUILDED FROM A TINY THREAD OF TRUTH--A THREAD WHICH DID NOT DIRECTLY CONCERN MILTON DE PUYSTER.

Lap Dissolve to Scene 63

SCENE 63 LIVING ROOM OF DE PUYSTER HOME

LONG SHOT. This is a well appointed living room in the home of a millionaire. Milton De Puyster is sitting at a large table, looking at another man (a character) who is standing, hat in hand on the other side of the table. Mrs. De Puyster and the daughter, Marion, seated near, listening to the conversation.



TITLE MILTON DE PUYSTER, WHOSE ARISTOCRATIC SOUL HAS BEEN  
RUBBED RAW BY FRAUD APPLICANTS SEARCHING FOR GOLD.  
MILTON DE PUYSTER----

SCENE 64 LIVING ROOM OF DE PUYSTER'S HOME

C.U. of Milton De Puyster, who seems quite angry and  
annoyed, talking to the character across the table from  
him.

TITLE MARION DE PUYSTER, DID NOT ALWAYS AGREE WITH HER FATHER'S  
ARISTOCRATIC VIEWS, AND UPSET TRADITIONS BY BEING VERY  
FOND OF HER STEP-MOTHER.  
MARION-----

SCENE 65 INTERIOR OF DE PUYSTER'S LIVING ROOM

C.U. of Marion, very much interested in the conversation  
between her father and the stranger. As she looks toward  
Mrs. De Puyster--cut--as Marion reaches over to place a  
hand on her arm.

TITLE THE STEP-MOTHER  
-----

SCENE 66 INTERIOR DE PUYSTER'S LIVING ROOM

C.U. of Mrs. De Puyster, and the daughter, Marion. Marion  
is talking to her.

SCENE 67 INTERIOR DE PUYSTER'S LIVING ROOM

LONG SHOT. as in scene 63. The butler comes in, steps up to  
De Puyster and hands him a calling card on a tray. De Puyster  
takes the card and looks at it.

INSERT C.U. of business card, which reads:

HENRY PIERCE, CITY EDITOR OF THE CHRONICLE.

Back to scene. De Puyster looks up from the card, and  
speaks title.

TITLE "SHOW HIM IN, PERKINS, BUT FIRST REMOVE THIS FORTUNE HUNTER."  
Back to scene. De Puyster indicates the stranger. Perkins  
moves toward him, and the stranger backs away, going toward  
the door. As the stranger steps into hallway, the butler  
speaks to the editor, who is outside. He comes in, goes  
straight to De Puyster, and speaks title, after nodding to  
the two women.

SCENE 68 INTERIOR OF DE PUYSTER'S LIVING ROOM

C.U. of De Puyster and Henry Pierce. De Puyster looks at the  
editor in a cynical way, and gets over in action, "Well, it  
is about time you did something. Pierce speaks title.

TITLE "DO YOU WISH TO MAKE ANY STATEMENT WHICH WE CAN USE IN  
PUBLISHING A DENIAL?"

Back to scene. Pierce finishes title. De Puyster shakes his  
head "No!" and when the editor starts talking again, De  
Puyster shakes his head again and speaks title.

TITLE "I REFUSE TO MAKE ANY STATEMENT UNTIL I HAVE CONSULTED WITH MY ATTORNEY, WHO WILL BE HERE ANY MOMENT."

SCENE 69 INTERIOR OF DE PUYSTER'S LIVING ROOM.

MED. L.S. De Puyster finishes title, motion to a chair, and the editor starts to sit down.

SCENE 70 INTERIOR OF DE PUYSTER'S LIVING ROOM.

C.U. of Marion and Mrs. De Puyster. Marion turns to her, and speaks title seriously.

TITLE "MOTHER, MUST I STAY HERE AND BE BORED BY VAN TWEED?"  
Back to scene. The mother looks at her, fondly, and replies in action, "Whatever you think best, Marion."

SCENE 71 EXTERIOR OF DE PUYSTER'S HOME

MED. L. S. A very elegant open car driven by a chauffeur, swings up to the doorway. Willis Van Tweed is sitting in the rear seat, dressed in afternoon clothes, wearing a monocle. The chauffeur gets up, steps back to rear door and opens it. Van Tweed, carrying a large bunch of flowers, starts to get out.

TITLE WILLIE VAN TWEED, THE COUNSEL FOR THE DEFENSE--RETAINED BY DE PUYSTER MORE FOR SOCIAL POSITION THAN FOR LEGAL ABILITY.

SCENE 72 EXTERIOR DE PUYSTER HOME.

C.U. of Willie Van Tweed, as he gets from the car, with a huge bunch of flowers in his arms, and exits toward the door, being ushered in by the butler.

SCENE 73 INTERIOR DE PUYSTER'S LIVING ROOM

MED. L.S. The butler announces Van Tweed, who comes in and crosses directly to where the mother and Marion are. As he starts to offer the flowers to Marion, she snubs him.

SCENE 74 INTERIOR DE PUYSTER'S LIVING ROOM.

C.U. of Mother, Marion and Van Tweed, lapping action of scene 73. The mother covers the situation as best she can, as Marion exits. Van Tweed, not being of the kind you can insult, smiles at the mother, as she takes the flowers from him.

SCENE 75. INTERIOR DE PUYSTER'S LIVING ROOM.

C.U. of De Puyster, watching Marion exist. He looks angry.



SCENE 76 INTERIOR DE PUYSTER'S LIVING ROOM.

C.U. flash of the editor, as he smothers a smile with his hand.

SCENE 77 INTERIOR DE PUYSTER'S LIVING ROOM.

MED. SHOT taking in all the characters. De Puyster starts out after Marion. Van Tweed turns to speak to him, realizes that he is going after Marion, turns to the mother, and speaks title as De Puyster exits through door.

TITLE

"PERHAPS THE DEAR GIRL HAS A HEADACHE."

BACK TO SCENE. The mother suggests that he be seated.

SCENE 78 BALCONY AT HEAD OF STAIRS.

MED. C.U. Marion has stopped at top of stairs and is looking down at her father, who comes up to her. He reprimands her for snubbing Van Tweed. She speaks title.

TITLE

"INSULT HIM? IT CANNOT BE DONE."

Back to scene. De Puyster begins to argue with her, trying to get her to come back with him, but she turns and walks out. He looks after her, turns, frowns and starts back down the stairs, trying to figure out an excuse to tell Van Tweed.

SCENE 79 INTERIOR DE PUYSTER'S LIVING ROOM.

MED. SHOT. De Puyster enters, with everybody seated, and walks to group, as he speaks title.

TITLE

"MARION HAS A HEADACHE AND NEEDS TO BE EXCUSED."

SCENE 80 INTERIOR DE PUYSTER'S LIVING ROOM

C.U. of Van Tweed, as he hears De Puyster speak title. He smiles vacantly but knowingly and speaks title.

TITLE

"FUNNY THING--I KNEW IT AT ONCE."

SCENE 81 INTERIOR DE PUYSTER'S LIVING ROOM.

MED SHOT. taking in whole group. The mother excuses herself and exits through doorway. De Puyster sits down and speaks to the editor, who speaks a title. Van Tweed is staring vacantly and twisting his cane, as he half-listens to De Puyster and editor.

TITLE

"MR. DE PUYSTER, IS IT NOT TRUE THAT YOUR SON RAN AWAY AT THE AGE OF TWELVE?"

Back to scene. De Puyster is rather indignant at this question.

Cut in C.U. of De Puyster speaking title.

TITLE

"IT IS NOT TRUE!"

Back to scene, showing all three. The editor is puzzled over this statement, looks at Van Tweed and back to De Puyster, as he speaks title.

Cut in C.U. of the editor as he speaks title.

TITLE

"WELL, IS IT NOT TRUE THAT--"

Back to scene. Van Tweed lifts his cane, stopping the question. Speaks title.

TITLE

"I OBJECT! THIS IS IRRELEVANT, IMMATERIAL AND I REFUSE TO ALLOW MY CLIENT TO BE ANNOYED BY ANY FURTHER PERSONAL QUESTIONS."



SCENE 82 INTERIOR DE PUYSTER'S LIVING ROOM.

C.U. of Van Tweed finishing the title.

SCENE 83 INTERIOR DE PUYSTER'S LIVING ROOM.

MED. SHOT Flash of all three. De Puyster beaming at Van Tweed, the Editor looking from one to the other. De Puyster turns and looks at the editor.

SCENE 84 INTERIOR DE PUYSTER'S LIVING ROOM.

C.U. of De Puyster, looking at the editor, a smile of complete satisfaction as he speaks title.

TITLE "I AM LEAVING EVERYTHING IN THE HANDS OF MY ATTORNEY."

SCENE 85 INTERIOR DE PUYSTER'S LIVING ROOM.

ing at MED. SHOT of all three men. The editor turns from looking at De Puyster and looks at the attorney. The attorney assumes a very cocky air, as he looks at the editor.

SCENE 86 INTERIOR DE PUYSTER'S LIVING ROOM.

C.U. of the editor looking at Van Tweed, a look of amused disgust.

SCENE 87 INTERIOR DE PUYSTER'S LIVING ROOM.

EX. C.U. of Van Tweed, looking at the editor. He has his head reared back, looking through his monocle, and is tapping his teeth with the head of his cane. IRIS AND FADE OUT

TITLE Fade in title double-exposed over western depot.  
AFTER THE SALE OF---

4 HORSES.....	\$300.00
4 SADDLES.....	\$100.00
4 BRIDLES.....	\$ 15.00
ACCUMULATED SAVINGS.....	\$696.00

TOTAL \$1111.00

Fade out.

SCENE 88 INTERIOR RAILROAD STATION.

FADE IN MED. L.S. Chuck, Ike and Magpie are grouped around the ticket window, which is shut, Chuck raps on the window.

SCENE 89 INTERIOR RAILROAD STATION.

C.U. of Ike, Magpie and Chuck at ticket window, with Chuck rapping on the window. The window goes up and the depot agent looks out at them. Chuck places a big roll of money on the window ledge and speaks title.

TITLE "FOUR TICKETS TO BURLINGAME."

SCENE 90 INTERIOR RAILROAD STATION.

C.U. of the depot agent. This man is a scrawny character, with unkempt hair and spectacles, which are set near the end of his nose. He squints at them and speaks title.

TITLE "BURLIN' GAVE WHAT?"

SCENE 91 INTERIOR RAILROAD STATION.

C.U. of Chuck, Ike and Magpie. Chuck turns and looks at Magpie, who cranes his neck toward the depot agent and speak title.

TITLE "GOT MORE THAN ONE?"

Back to scene. Chuck glances from Magpie to agent, as tho thinking. Suddenly gets the idea. Speaks title.

TITLE "IT'S IN NEW YORK, I REMEMBER THAT MUCH."

SCENE 92 INTERIOR RAILROAD STATION.

C.U. of depot agent, looking over his glasses at Chuck. A Keen smile comes over his face and he speaks title.

TITLE "TAKES A GOOD MEMORY TO KNOW WHERE YOU'RE GOING'."

Back to scene. The depot agent reaches into ticket case and takes out long strip of tickets.

SCENE 93 INTERIOR RAILROAD STATION.

MED. SHOT. Ike, Magpie and Chuck at ticket window, waiting for the agent to prepare the tickets. Scenery comes in and goes up to them. Scenery has a complexion of mahogany, clothes in his arms and is carrying a can of mahogany stain and a brush. Magpie, and Chuck begin to talk to Scenery about the stuff he has in his arms.

SCENE 94 INTERIOR RAILROAD STATION.

C.U. of Ike. He does not understand what Scenery is going to do with the Indian clothes. He squints at Scenery, puzzled.

SCENE 95 INTERIOR RAILROAD STATION.

C.U. of Ike, Magpie, Chuck and Scenery. Ike is puzzled over the stuff Scenery is carrying. Scenery hands Chuck the can. Magpie examines the blanket. Ike reaches over, takes the head-dress, looks at it and then at the others. Speaks title.

TITLE "WHAT'S ALL THIS STUFF FOR?"

Back to scene. Magpie, Chuck and Scenery all look at Ike.

SCENE 96 INTERIOR RAILROAD STATION.

C.U. of Scenery, looking at Ike. He speaks title.  
TITLE "THE PAPER SAID THAT ASHBURTON WAS LIKELY ADOPTED BY A INJUN."

SCENE 97 INTERIOR RAILROAD STATION.

C.U. of Chuck, looking at

SCENE 97 INTERIOR RAILROAD STATION

C.U. OF Chuck, looking at Ike. He speaks title.  
TITLE "AND, IKE, YOU'RE GOIN' TO BE THE INJUN PAPA."

SCENE 98 INTERIOR RAILROAD STATION.

C.U. of Ike, Magpie, Scenery and Chuck. Ike is explosively angry. He registers, "I will not!" He throws the head-dress on the floor, shakes his head, and starts arguing. The others are very serious. Ike tries to explain that he will not do such a thing. Just then the agent's arm shoots out of the window, holding the tickets. Chuck takes the.

SCENE 99 INTERIOR RAILROAD STATION.

C.U. of Depot agent, showing that his hand is shoved out of the window. He squints over his glasses, speaks title.  
TITLE "TRAIN WILL BE HERE IN TEN MINUTES."

SCENE 100 INTERIOR RAILROAD STATION.

C.U. of Chuck, as he takes the tickets, glances at window and nods his head as he looks at the bills, which the agent gave him as change.

SCENE 101 INTERIOR RAILROAD STATION.

MED. C.U. of Ike, Magpie, Scenery and Chuck. Ike is still arguing. Magpie pulls his gun and shoves it into Ike's ribs. Magpie speaks title.

TITLE "YOU'LL BE KNOWN AS BLACK HAWK, IKE---CHIEF OF THE CACTUS TRIBE."

SCENE 102 INTERIOR RAILROAD STATION.

C.U. of Ike. He looks down at the gun shoved in his ribs, and then at Magpie. Speaks title.  
TITLE "CACTUS TRIBE IS A GOOD NAME FOR IT---'CAUSE SOMEBODY IS GOIN' TO GET STUCK."

SCENE 103 INTERIOR RAILROAD STATION.

MED. SHOT. Magpie, Ike, Scenery and Chuck exit.

SCENE 104 EXTERIOR RAILROAD STATION.

MED. SHOT. They all come out. The big doors are open, which lead into baggage room, and they all go inside.

SCENE 105 INTERIOR BAGGAGE ROOM.

MED. C.U. Ike protests against things, but sits down on a box, begins to pull off his boots, while Magpie and Scenery arrange his Indian costume. Chuck is opening a can. Scenery holds up a pair of pants, minus the seat.

Cut in C.U. of Ike, looking at the pants. Speaks title.  
TITLE "THOSE PANTS AINT GOT NO SEAT!"  
Cut in C.U. OF Scenery. He looks at pants and at Ike. Speaks title.



TITLE "THAT'S WHY I BROUGHT YOU A BLANKET".  
Back to scene, as they start to work again.

SCENE 106 RAILROAD IN THE HILLS .

L.S. of passenger train coming around the hills.

SCENE 107 INTERIOR BAGGAGE ROOM.

MED. C.U. of Pagpie and Scenery hustling the costume on to Ike. Chuck turns to him with the can of paint and a brush. Ike looks at the can.

Cut in C.U. of Ike, looking at the can of paint. Speaks title.  
TITLE "WHATCHA GOT THERE?"

Back to scene. Ike finishes title. Chuck looks at the can, reads the label, turns to Ike.

Cut in C.U. of Chuck. Speaks title to Ike.  
TITLE "THE EPITAPH PROCLAIMS IT TO BE HENRY'S MAHOGANY VARNISH---  
FOR INTERIORS."

Cut in C.U. OF Ike, as he hears Chuck speaks title. Ike shakes his head and speaks title.  
TITLE "I AINT DRY--DRINK IT YOURSELF."

SCENE 108 INTERIOR OF BAGGAGE ROOM.

C.U. of Chuck, with can and brush in his hands, looking at Ike. He speaks title.

TITLE "THE PART OF YOU THAT SHOWS HAS GOT TO BE INJUN COLOR."

SCENE 109 INTERIOR OF BAGGAGE ROOM.

MED. C.U. of the bunch are busy dressing Ike. Chuck with brush and the paint and starts in painting Ike's face.

Cut in C.U. of Pagpie, interested in the painting.

Cut in C.U. of Scenery, interested in the painting.

Back to scene. Chuck painting. Everybody busy working over Ike, who is suffering in painful silence.

SCENE 110 RAILROAD IN HILLS.

MED. SHOT of train traveling toward camera. This can be near the station.

Cut in C.U. of engine whistle blowing for station.

SCENE 111 INTERIOR BAGGAGE ROOM.

MED. SHOT. Ike is dressed in Indian clothes, war bonnet, et Chuck is finishing painting his arms to the shoulders.

SCENE 112 INTERIOR BAGGAGE ROOM.

C.U. of Chuck and Ike. Chuck looks at him seriously and starts to put a touch of color on his nose, stops and speaks

TITLE "DON'T GRIN! LOOK STOICAL, LIKE A INJUN."  
BACK to scene. Ike stares at Chuck, trying to twist the muscles of his face, but unable to do so. Speaks title.

TITLE "GRIN H--L! CAN'T MOVE MY FACE--IT'S BEGINNIN' TO SET."

SCENE 113 INTERIOR BAGGAGE ROOM.

MED. SHOT. They hear the train coming in at the station, and they grab all their stuff and start for the train. (Note---This varnish is in a screw-top can. Chuck carries this with him on the train.)

SCENE 114 EXTERIOR OF DEPOT.

L.S. showing the train pulling into the depot, and Scenery Chuck, Ike and Magpie rushing from baggage room door and hurrying to the vestibule of one of the Pullman cars. The station agent comes out to the train near them.

SCENE 115 EXTERIOR OF PULLMAN CAR.

MED. C.U. The conductor and porter step down from car. The conductor is standing beside the steps, one arm blocking the entrance, his hand on the railing. Magpie, Ike, Chuck and Scenery are in front of him.

Cut in C.U. of the conductor, looking at them. He says,  
TITLE "PULLMAN?"

c Cut in C.U. of Chuck, looking at the conductor. Speaks title, shakes head.

TITLE "BURLINGAME."

Cut in C.U. of conductor, looking at Chuck. Speaks title.

TITLE "STANDARD?"

Cut In C.U. of Scenery, looking from conductor to the others and back at the conductor. Speaks title.

TITLE "NO--NEW YORK"

SCENE 116 EXTERIOR OF PULLMAN CAR.

EX. C.U. of the whole group. The conductor is very much exasperated, as he speaks title.

TITLE "ARE YOU GOING TO RIDE IN THE SLEEPER."

SCENE 117 EXTERIOR PULLMAN CAR.

EX. C.U. of Chuck, inclined to be a little sore. Speaks title

TITLE "SURE WE ARE! LET DOWN THE BARS."

SCENE 118 EXTERIOR PULLMAN CAR.

EX. C.U. of the entire group. The conductor drops his arm. Chuck helps Magpie and Scenery on the car, and starts to help Ike on, but the conductor steps Ike. Speaks title to Chuck.

TITLE "IS THE INDIAN ONE OF YOUR PARTY?"

Cut in C.U. of Chuck. Chuck is sore at the delay, speaks title.

TITLE "THIS AINT NO PARTY--THIS IS BUSINESS."

Back to scene. Ike steps back as conductor points up the train and speaks title.

TITLE "NO INDIANS ALLOWED IN PULLMAN CARS--NO ARGUMENT--SMOKING CAR IS THREE CARS AHEAD."



SCENE 119 EXTERIOR PULLMAN CAR.

C.U. shooting over conductor's shoulder, showing Ike and Chuck, who turns to Ike and sorrowfully speaks title.  
TITLE "PA, THAT'S HARD LUCK---YOUR SON SURE FEELS HUMILIATED."  
Cut in C.U. of conductor, who turns to Chuck and speaks title.  
TITLE "YOU INDIAN, TOO?"  
Back to scene of the group. Chuck speaks title, shaking head.  
TITLE "NO--MY NAME IS DE PUYSTER."  
Back to scene. Chuck backs up the steps, with Ike following him. Conductor gives high-ball to engineer and swings on as train pulls out.

SCENE 120. INTERIOR PULLMAN CAR.

MED. L.S. Magpie, Scenery! Chuck and the conductor coming in past camera and go to middle of the coach, and sit down. Chuck is still arguing with the conductor.

SCENE 121 INTERIOR OF PULLMAN CAR NO. 2

MED. L.S. Ike comes from rear of train, coming toward camera. The lurch of the train throws him into a seat, where two women tourists are seated.

SCENE 122 INTERIOR PULLMAN CAR NO. 2

C.U. of Ike and the two women. The women are both surprised and rather pleased. Ike is dazed and starts to get up, but one of the women grabs his blanket and stops him. She looks at  
women's attention to it, and they get interested in the quality of it, while Ike stares blankly at them.

SCENE 123 INTERIOR PULLMAN CAR.

MED. C.U. shooting over the back of the seat. Conductor is standing in the aisle, with the tickets. Magpie and Chuck are facing camera. SCENERY has his back to camera, staring up at the conductor. Conductor gives Chuck the change from paying Pullman berth fare, as he speaks title.  
TITLE "YOU HAVE THIS UPPER AND LOWER."  
Back to scene. Chuck looks up at the ceiling and down at the floor, trying to understand. The conductor exits toward the other Pullman.

SCENE 124 INTERIOR PULLMAN CAR NO. 2

C.U. OF Ike and the two women, looking at his blanket. Ike does not know what to do. One of the women speaks title.  
TITLE "YOU SELLUM BLANKET? YOU SABB TRADE?"  
Back to scene. The woman shows aike some money, and they are both going through sign-talk motions.  
Cut in C.U. of Ike. He looks anxiously around and speaks title.  
TITLE "MA'AM, I'D TRADE YOU EVEN FOR A PAIR OF PANTS."  
Back to scen. Ike finishes title. The women are offended and shocked. One speaks a title.  
TITLE "THE IDEA!"  
Cut in C.U. of Ike, looking at the women. Very sore. Speaks title.  
TITLE "IF I SOLD YOU MY BLANKET YOU'D SEE THE IDEA."



SCENE 125 INTERIOR PULLMAN CAR NO. 2

MED. SHOT. The conductor comes into the scene, takes Ike by the arm, yanks him up, turns him around and shoves him down the car. Ike draws his blanket tight around his hips and goes on down the car, weaving with the lurch of the train.  
FADE OUT

TITLE

Fade in on title double-exposed over side of dining car.  
THE LAST CALL FOR DINNER---AND NO INJUNS ALLOWED IN THE  
FEED CAR.  
Fade out.

SCENE 126 INTERIOR OF CHAIR CAR.

MED. L.S. of chair car, with Ike in foreground, sitting on the aisle. Camera shooting from the engine end of train. Ike is hungry and forlorn. His war-bonnet is slightly down over one eye and he looks miserable. Chuck and Magpie enter from door at rear. Chuck has something in his hand, which he holds behind him. They come to the side of Ike, who looks up at them, with anything but a cheerful expression.  
Chuck speaks title to Ike.

TITLE

"HERE'S WHAT WAS LEFT, IKE".

Back to scene. Chuck takes Ike's hand, turns it palm up, takes his hand from behind him and dumps the contents into Ike's hand. Chuck removes his hand. As Ike looks at the stuff in his hand, out to.

Cut in

C.U. of Ike, looking at the stuff in his hand. He looks up at Chuck and speaks title.

TITLE

"ORIGINALLY WHAT."

SCENE 127 INTERIOR OF CHAIR CAR

EX. C.U. of Ike, Magpie and Chuck. Chuck looks down at Ike and speaks title.

TITLE

"PEACH PIE".

Back to scene. Ike turns slowly and looks at the pie. While Ike admires the pie, Magpie produces a knife and fork, which he hands to Ike speaks title.

TITLE

"I'D HAVE GOT YUH A SPOON, TOO; BUT THE WAITER WAS LOOKIN'."

SCENE 128 INTERIOR OF CHAIR CAR.

EX. C.U. of Ike, looking at the pie. He slowly takes the knife and fork from Magpie, looks at them rather disgustedly, looks up at Magpie and speaks a title.

TITLE

"THATSALL RIGHT--I SUPPOSE TOMORROW MORNIN' YUH'LL BRING ME A FEATHER OUT OF YOUR PILLOW.2

SCENE 129 INTERIOR OF CHAIR CAR.

EX. C.U. OF ALL THREE. Chuck shakes his head and begins talking to Ike, explaining how the bunks are built in the Pullman. He gives Ike the berth number, explains about the car, etc. Then Chuck speaks title.

TITLE

"AND WHEN EVERYBODY'S IN BED, YOU CAN SLIP INTO THE UPPER BUNK WITH ME."

Ike starts eating the pie, while they talk about it. Iris and FADE OUT.

TITLE Fade in double-exposed title  
THEN COMETH THE HOUR, WHEN LIGHTS ARE TURNED LOW AND SNORES  
TURNED HIGH.

SCENE 130 INTERIOR PULLMAN CAR

unb L.S. FADE IN. The berths are all made up. Chuck is standing in the aisle, in foreground. He is puzzled as to whether he is to undress in the aisle or in the berth. He looks at the berth feels up there, deliberates, and finally starts to unbuckle his belt.

SCENE 131 INTERIOR PULLMAN BERTH

C.U. of Magpie and Scenery. asleep in the berth, with all their clothes on, snoring.

SCENE 132 INTERIOR PULLMAN CAR.

L.S. with Chuck in foreground, beginning to unfasten his clothes, and looking around as though to determine whether it is safe for him to take off his pants. The conductor and a lady, dressed and carrying a valise, come into rear of the car. Chuck hears them coming, fastens his clothes quickly and pretends to be busy with something inside his berth, as they come down past him and stop in extreme foreground. THE CONDUCTOR has a ticket in his hand, and the woman is arguing with him. The conductor speaks title.

TITLE

"I AM VERY SORRY, BUT EVERY BERTH ON THE TRAIN IS TAKEN."

Cut in

C.U. of Chuck, listening to the woman reciting her troubles. He feels sorry for her, wondering what can be done about it. Back to scene. The conductor trying to make the woman understand that he can do nothing. The woman speaks title.

TITLE

Cut in

C.U. of Chuck, looking, gets an idea and moves forward. Back to scene. Chuck comes between the conductor and the girl and as he starts to speak, the beauty of the girl sort of embarrasses him. He speaks to the conductor.

TITLE

"THE LADY CAN HAVE MY BUNK--I'LL CRAWL IN WITH THE BOYS." Back to scene. Conductor relieved, and the lady pleased, gives Chuck a sweet smile of thanks, which embarrasses Chuck, who turns, meets the porter, who is coming on. Chuck ducks into the lower bunk with Magpie and Scenery.

SCENE 133 INTERIOR PULLMAN BERTH - LOWER

C.U. of Chuck crawling into the berth with Magpie and Scenery, who are asleep and do not wake up.

SCENE 134 INTERIOR PULLMAN CAR.

MED. SHOT. The porter is fixing the ladder for the lady to get into the upper berth. The lady is taking off her hat and jacket, and hands them to the porter as she starts to get into the berth.



SCENE 135 INTERIOR OF CHAIR CAR.

C.U. of Ike, still wearing Indian Clothes, looking weary. Beside him sits a fat Chinaman, asleep, snoring deeply. Ike looks disgustedly at him, as he gets up and starts for the Pullman.

SCENE 136 INTERIOR PULLMAN CAR.

MED. SHOT. The porter starts to pick up the ladder. The lady parts the curtains, speaks to the porter, who stops and looks up at her. She hands out her shoes to him. He takes them, nods, picks up the ladder and starts toward rear of car, going away from camera.

SCENE 137 INTERIOR PULLMAN CAR NO. 2.

L.S. of sleeper. In extreme background, asleep in a chair, is the porter, tilted against the wall. Ike, wearing head-dress sticks his head past the door, peers at the porter.

SCENE 138 INTERIOR PULLMAN CAR NO. 2

CLOSE SHOT of the porter asleep in his chair, snoring and Ike peering around the corner at him. Ike looks ahead, sees that it is safe to go on, sneaks past the porter.  
NOTE--- This is not the same porter used in other car.

SCENE 139 INTERIOR PULLMAN CAR NO. 2

L.S. showing the porter asleep in background. Ike comes sneaking up the car. An arm falls out between berth curtains, startling him and he ducks and hurries up car, past camera.

SCENE 140 INTERIOR PULLMAN BERTH --LOWER

C.U. of Scenery, Maggie and Chuck in the berth. Chuck has got settled and they are all asleep.

SCENE 141 INTERIOR PULLMAN CAR.

L.S. Ike comes into car, past the camera, examining the numbers on the berths. Turns and looks back toward camera, cautiously, as he starts to part the curtains of upper berth.

SCENE 142 INTERIOR UPPER BERTH, SHOOTING OUT

C.U. of Ike's face, (Indian) as he parts the curtains and peers inside the berth.

SCENE 144 INTERIOR UPPER BERTH

C.U. of Ike (Indian) His eyes grow big with wonder, as he recognizes that it is a woman instead of Chuck.

SCENE 143 INTERIOR UPPER BERTH.

C.U. of head and shoulders of the woman in berth, as she feels presence of someones and opens her eyes.



SCENE 145 INTERIOR UPPER BERTH.

C.U. of the woman, not being able to realize who he is. She is frightened, but does not scream.

SCENE 146 INTERIOR PULLMAN CAR

L.S. Showing Ike peering between upper berth curtains. He jerks away and starts away from the camera toward exit of car, as a woman dressed in negligee and kimono, comes into car, meeting him about half-way of the aisle.

Cut in

C.U. of the woman, shooting over Indian's shoulder. She has brush and comb in her hands. She throws up both hands, screams Back to scene. Ike whirls and starts toward camera, as the woman ducks into her lower berth. ~~As she ducks~~ Ike As she ducks into her lower berth, Ike ducks into the berth with the rest of his gang. Just after Ike disappears, the heads begin to appear from other berths, seeking to find out why a woman screamed

SCENE 147 INTERIOR PULLMAN BERTH --

C.U. OF Magpie, Scenery, Chuck and Ike. Ike is sitting on top of the other three. They wake up and start trying to find out what is the matter. Ike signals them to keep still. Whispers title.

TITLE

"THERE WAS A HEN ON THE NEST I PICKED."

SCENE 148 INTERIOR PULLMAN CAR.

L.S. Conductor and porter both rush into the car, seeking to find out the matter. The conductor questions everyone.

SCENE 149 INTERIOR LOWER BERTH

C.U. of Scenery, Ike, Chuck and Magpie, in a whispered argument as Ike tries in pantomime to explain what happened.

SCENE 150 INTERIOR PULLMAN CAR.

MED. C.U. of the conductor talking to the woman who was frightened. She has head out through curtains, telling the conductor what happened. She speaks title.

TITLE

"I WAS SO FRIGHTENED THAT I REALLY DO NOT KNOW WHAT IT WAS." Back to scene. The conductor turns from the woman and begins to question the other, who shake their heads indicating that they do not know what it was.

SCENE 151 INTERIOR LOWER BERTH.

C.U. of Ike, Chuck, Magpie and Scenery. They have decided to line up crosswise of the berth, as there is not room enough for them to sleep lengthwise of the berth. They have the two pillows placed against the windows and back of berth, and have the bed-clothes over them. Chuck slides over and looks out through the curtains.

SCENE 152 INTERIOR PULLMAN CAR.

MED.

SCENE 152 INTERIOR PULLMAN CAR.

MED. SHOT. Chuck sticks his head out through the curtains, looks around, eases himself into the aisle. The conductor is standing near Chuck, and sizes him up as Chuck comes into the aisle. The conductor speaks to Chuck.

TITLE "HOW IS EVERYTHING WITH YOUR FOLKS."

Chuck looks at him, a broad smile comes over his face as he speaks title.

TITLE "SITTIN' PRETTY."

Back to scene. The conductor exits, with Chuck looking after him scratching his head, thinking how easy they got away with it, the girl in the upper berth peeks out to see what is going on. Chuck glances up at her, ducks into his bunk.

SCENE 153 INTERIOR LOWER PULLMAN BERTH.

C.U. of Magpie, Scenery and Ike, lined up crosswise of the berth. Chuck climbs in, lines up with them, they are all drowsy. IRIS AND FADE OUT.

TITLE Fade in double-exposed title over railroad station.  
FIVE MISERABLE DAYS LATER---BURLINGAME, NEW YORK.

SCENE ~~153~~ 154 CITY RAILROAD STATION

FADE IN MED. SHOT, with station in background, as Chuck and his gang come to foreground, looking around. A big, burly policeman steps up and sizes up the bunch. They all stare at him, not saying a word. The cop does not speak.

SCENE 155 CITY RAILROAD STATION.

C.U. of Chuck and the policemen, staring at each other. The burly cop speaks title.

TITLE "GOT A LICENSE?"

Back to scene. Chuck looks at him, curiously, Speaks title.

TITLE "DOG, MARRIAGE OR LIQUOR?"

Back to scene. The policeman looks at Chuck, wondering if he is trying to kid him. Speaks title.

TITLE "MEDICINE."

Back to scene. Chuck looks at him, looks at the bunch, who have gathered in behind him. Chuck speaks title to policeman.

TITLE "WE AIN'T SICK."

Back to scene. The policeman glares at them, inclined to think they are kidding him. He speaks title in a growl.

TITLE "WELL, DON'T TRY PEDDLING ANY INDIAN CURES AROUND HERE."

SCENE 156 CITY RAILROAD STATION

MED. SHOT. The policeman finishes title, glares at the bunch and strolls on importantly, glancing back. The bunch look after him and look at each other, foolishly. They look at Chuck, who is thinking intently. A taxi drives up beside them.

Cut in  
TITLE C.U. of taxi driver, looking at the gang. Speaks title.  
"WANT TO RIDE?"

Back to scene. The gang all staring at the invitation to ride.

Cut in  
TITLE C.U. of Chuck, looking at the taxi driver. Chuck grins joyously and Speaks title.  
"WELL, I'D TELL A MAN."

Back to scene. Taxi driver hops out, opens the door and they all climb in.



SCENE 156 Cont'd

Cut in C.U. OF taxi driver, who speaks title.  
TITLE "WHERE TO?"  
Cut in C.U. of Chuck in cab. Chuck speaks title.  
TITLE "ANYWHERE--WE'VE NEVER SEEN THE TOWN."  
Back to scene. Taxi driver closes the door, He thinks he has a fine chance to make some money. He gets back to his seat and drives out of scene.

SCENE 157 EXTERIOUR GROUNDS of DE PUYSTER HOME

MED. C.U. of Mrs. De Puyster daughter and Van Tweed, seated around a tea table on the lawn. Established that they have been there quite some time. Van Tweed hands his cup and saucer to the maid and indicates that he must be going.  
Cut in C.U. of Marion, giving a sigh of relief that Van Tweed is going. Back to scene. Van Tweed steps over to say good-bye to Mrs. De Puyster, gushing over her. De Puyster enters scene looking as though he had just come from the city.

SCENE 158 EXTERIOR GROUNDS DE PUYSTER HOME.

C.U. of Mrs. De Puyster and Van Tweed, as he is shaking hands with her, she speaks title.  
TITLE "WE WILL EXPECT YOU THIS EVENING."

SCENE 159 EXTERIOR GROUNDS DE PUYSTER HOME.

C.U. taking in whole group. Mrs. De Puyster finishes title Van Tweed nods in agreement and very gushingly speaks to the girl.  
Cut in C.U. of Marion, looking at Van Tweed. She looks at her mother getting over that she has been bored to death.

SCENE 160 EXTERIOUR GROUNDS DE PUYSTER HOME.

C.U. of Van Tweed and De Puyster, talking. Van Tweed speaks title.  
TITLE "I AM THE CENSOR ON ANY FURTHER NEWSPAPER PUBLICITY REGARDING YOUR INTIMATE PERSONAL AFFAIRS."  
Back to scene. Van Tweed finishes title. De Puyster nods in hearty agreement of this, getting over that he thinks Van Tweed is a wonder.

SCENE 161 EXTERIOR GROUNDS DE PUYSTER HOME.

MED SHOT. TAKING IN WHOLE GROUP. Van Tweed turns and bows himself out of scene, with the De Puysters watching him go. The father turns back to the girl and offers a comment about what a wonderful chap this Van Tweed is. This does not set well with Marion.

SCENE 162 EXTERIOUR NEAR FRONT DE PUYSTER HOME

MED SHOT. Van Tweed enters and gets into automobile, exits.

SCENE 163 CITY STREET

C.U. showing full view of taxi, following auto with camera. The gang are sticking their heads out of taxi, looking around Chuck and Magpie are on the side next to the taxi-meter.



The clerk smiles and nods "yes." he hands Chuck the pen, and  
 Chuck starts to write as he speaks title.  
 TITLE "THERE'S THREE OF US--AND THE INJUN."  
 Back to scene. While Chuck writes the clerk speaks title.  
 TITLE "WITH BACK--THIRTY-FIVE A DAY--WITHOUT BATH, TWENTY-FIVE."  
 Back to scene, with the clerk finishing title.  
 Cut In C.U. of Magpie, looking seriously at Chuck. Speaks title.  
 TITLE "WITHOUT BATH? CHUCK--WE WONT BE HERE SATURDAY."  
 Back to scene. The clerk turns the register around and  
 looks at it. Looks at Chuck and speaks title.  
 TITLE "WHICH ONE OF YOU IS ASHBURTON DE PUYSTER?"  
 Back to scene. Chuck straightens up and in action says "I'am  
 him.

SCENE 170 INTERIOR OF BIG HOTEL LOBBY.

MED. SHOT, taking in the whole group, and showing the reporters watching the gang. As the bell hops take them toward the elevator, the reporter steps quickly to the register, looks at it and exits to a telephone booth.

SCENE 171 INTERIOR HOTEL TELEPHONE BOOTH.

C.U. Reporter calls number.

SCENE 172 INTERIOR EDITORIAL DEPT. NEWSPAPER.

C.U. of Pierce, the city editor of Chronicle, seated at desk working. Answers phone.

SCENE 173 INTERIOR HOTEL TELEPHONE BOOTH.

C.U. of reporter at phone. Speaks title.  
 "ANOTHER DE PUYSTER APPLICANT AT HOTEL NESTOR--HE'S FROM THE WEST --SEND A CAMERA MAN AT ONCE."  
 Back to scene. He hangs up phone and ducks out, excitedly.

SCENE 174 INTERIOR EDITORIAL ROOM NEWSPAPER.

C.U. of editor at desk, phoning. Indicates that party at the other end hung up on him. looks around, speaks off scene. A man steps into scene. Editor tells him to beat it to hotel with camera. He exits quickly.

SCENE 175 INTERIOR HOTEL BED ROOM -- ELEGANT SET.

MED. L.S. taking in full set. The bell hops usher the gang into room, carrying the war-bags. They stare around at the elegance of the place, looking at carpets, drapes, mirrors, etc

SCENE 176 INTERIOR EDITORIAL ROOM NEWSPAPER.

C.U. of the editor, rattling the phone. Finally gets number.

SCENE 177 INTERIOR VAN TWEED'S OFFICE

MED. C.U. of Van Tweed at his desk, dictating to stenog. In front of Van Tweed is a tall glass of iced drinks. She answers the phone and hands it to him.

SCENE 178 INTERIOUR EDITORIAL ROOM NEWSPAPER.

C.U. of the editor, at phone. Speaks title.  
TITLE "A WESTERNER CALLING HIMSELF ASHBURTON DE PUYSTER, IS AT THE HOTEL NESTOR"  
Back to scene. The editor hangs up the phone.

SCENE 179 INTERIOR VAN TWEED OFFICE.

C.U. of Van Tweed, with phone at his ear. He hangs up his phone, slowly, seemingly upset. He takes off his monocle, rubs it neverously on his sleeve, puts it back on, takes his glass of ices and begins sipping on it.

SCENE 180 INTERIOUR HOTEL BED ROOM.

MED. C.U. The gang are talking to the bell-boys. Magpie calls A boy aside and asks him how the chances are to get something to drink. The boy looks very wise, and asks Magpie in action how much he wants. Magpie grins and speaks title.  
TITLE "BRING ~~THE~~ ~~WHE~~ A WHOLE CASE."  
back to scene. The boy grins, nods and exits.

SCENE 181 INTERIOR VAN TWEED OFFICE.

C.U. of Van Tweed talking over the phone to Mrs. DePuyster.

SCENE 182 INTERIOUR DE PUYSTER HOME.

C.U. OF Mrs. De Puyster, talking over phone to Van Tweed. The daughter stands near her, listening to what is said.

SCENE 183 INTERIOR VAN TWEED OFFICE.

C.U. of Van Tweed, talking. He says "good-bye", hangs up phone and exits.

SCENE 184 INTERIOR DE PUYSTER HOME

C.U. of Mrs. De Puyster and Marion. Mrs. De Puyster turns from the phone, dazed and thinking back, she speaks title, as though to herself.  
TITLE "AND HE IS FROM THE WEST."  
Back to scene. The girl looking at her mother, sees the peculiar expression of hope on her face, becomes rather hopeful herself, as she speaks title.  
TITLE "MOTHER, IF IT COULD ONLY BE YOUR SON."



SCENE 185 INTERIOR DE PUYSTER HOME

C.U. of Mrs. De Puyster, rather hopeful turns and speaks title  
TITLE "BUT HE WOULD NOT BE USING THE NAME OF DE PUYSTER."

Scene 186 INTERIOR DE PUYSTER HOME

C.U. of Marion, looking at her mother. She speaks title.  
TITLE "THAT IS ALL VERY TRUE: BUT IF HE HAD READ THAT NEWSPAPER  
STORY."

SCENE 187 INTERIOR DE PUYSTER HOME

C.U. of Mrs. De puyster and Marion. The mother gets up, a look  
of hope on her face. Marion becomes very enthusiastic and  
starts talking fast. The mother shows little sign of enthus-  
iasm. Marion speaks title.  
TITLE "AND BESIDES I WOULD LIKE TO SE A REAL WESTERN MAN."  
Back to scene. The girl, very enthused, drange her mother out  
of the scene, with the intention of taking her to the hotel.

SCENE 188 INTERIOR HOTEL BED ROOM

MED. SHOT. The gang are smoking, and sitting on a big stuffed  
davenport. Chuck is standing near the others. He is about to  
sit down with them, when they hear a knock at the door. He  
calls "come in," in action.

SCENE 189

HALLY OF HIS HOTEL

T

MED. L.S. THE reporter and camera man are at the door to room  
They hear the call and enter.

SCENE 190 INTERIOR HOTEL BED ROOM

MED. SHOT. Three of the gang are on davenport, Chuck standing.  
The reporter and camera man, carrying graflax camera and  
flash outfit, come past camera and stop. Reporter speaks title  
TITLE " I AM FROM THE CHRONICLE, AND WOULD LIKE TO INTERVIEW  
MR. DE PUYSTER."  
Back to scene. The gang look at him.  
Cut In C.U. of Chuck, looking at reporter. Speaks title. Wiggles ears.  
TITLE "HOP TO IT."  
Back to scene. Chuck sits down with other on davenport. Re-  
porter pulls up chair in front of them. while the other man is  
busy fixing his flash. Reporter speaks title.  
TITLE "WHAT BUSINESS WERE YOU FOLLOWING IN THE WEST?"  
Cut In C.U. OF Chuck. He speaks title.  
TITLE "KILLIN' INJUNS MOSTLY."  
Back to scene. The camera man steps forward, holds his camera  
above his head, as the reporter moves up from chair getting,  
out of the picture. As reporter steps back, the camera man  
fires his flashlight. The Westerners all jump from davenport

SCENE 191 INTERIOR HOTEL BED ROOM

C.U. of Chuck, as he jerks his gun and shoots straight at  
the camera. Chuck looks frightened in his flash.



SCENE 192 INTERIOR HOTEL BED ROOM

C.U. of camera, as bullet hits it and smashes it.

SCENE 193 INTERIOR HOTEL BED ROOM

MED. L.S. of the room. Camera man and reporter dash for the door, as the Indian comes up from behind the davenport with his bow and arrow. Chuck stands with gun in hand, while Magpie is still trying to get his gun loose. Scenery is hiding behind a chair. Camera man and reporter go out of the door.

SCENE 194 INTERIOR HOTEL HALLWAY

h MED. SHOT: The reporter and camera man dash out of the door and head for elevator, meeting Van Tweed, who has just left elevator. Reporter hits him and turns him around, and camera man hits him and spins him clear to the open door of the room, where he leans weakly against the doorway.

SCENE 195 INTERIOR HOTEL BED ROOM.

C.U. of Chuck and Magpie. Magpie speaks title.  
TITLE "QUICK WORK, CHUCK! MY GUN STUCK."  
Back to scene. Chuck looking at Magpie, turns and looks toward the door. Magpie looks toward door.

SCENE 196 INTERIOR HOTEL BED ROOM.

C.U. of Van Tweed looking at them in a dazed sort of way.

SCENE 197 INTERIOR HOTEL BED ROOM.

C.U. of Chuck and Magpie, looking at Van Tweed, a puzzled expression on their faces. They look at each other. Magpie slowly pulls his gun and says to Van Tweed, in action, "Come in"

SCENE 198 INTERIOR HOTEL BED ROOM.

C.U. of Van Tweed, as he exits slowly toward them, half-afraid.

SCENE 199 INTERIOR HOTEL BED ROOM.

MED. C.U. of the whole gang, as Van Tweed slowly enters scene, looks around inquiringly, speaks a halting title.  
TITLE "I--I--I--ER---WE---WHAT SEEMS TO BE WRONG, GENTLEMEN."  
Cut in C.U. of Chuck, looking at Van Tweed. He speaks title.  
TITLE "ONE SLICKER TRIED TO PROBE MY PAST, WHILE ANOTHER ONE DYNAMITED US--"  
Cut In C.U. of Van Tweed. He looks around the room, sizes up the place, as he speaks title.  
TITLE "MY WORD! IT MUST HAVE BEEN A FLASHLIGHT."  
Back to scene. Van Tweed finishes title. The gang look at each other, nod "yes". Chuck eases up to Van Tweed, speaks title  
TITLE "IF YOU WANT TO TALK TO US--THINK FAST--THIS WICKIUP COSTS US A DOLLAR PER HOUR".

SCENE 200

INTERIOR HOTEL BED ROOM.

C.U. of Chuck and Van Tweed, as Chuck finishes title. Van Tweed does not seem to understand what Chuck is talking about. Speaks title, as though partly dazed.  
 TITLE "I--I AM LOOKING FOR THE GENTLEMAN WHO CALLS HIMSELF ASHBURTON DE PUYSTER."  
 Back to scene. Chuck stares at him, turns slowly and looks at the rest of the bunch, and back at Van Tweed. Chuck speaks title.  
 TITLE "FOR TWENTY YEARS THEY'VE HAD DETECTIVES ON MY TRAIL-- NOW THEY'RE USIN' BUG-HENTERS. MISTER, I GIVE UP."

SCENE 201

INTERIOR HOTEL BED ROOM

MED. SHOT, taking in all characters. Chuck finishes title, places chair for Van Tweed to sit down, and Chuck sits down with the rest of the gang on the davenport.  
 Cut in C.U. of Van Tweed, looking at the gang. Speaks title.  
 TITLE "I AM WILLIE VAN TWEED."  
 Back to scene. The gang look at each, who make no move.  
 Cut in C.U. of Chuck, looking at Van Tweed. Speaks title.  
 TITLE "DON'T SEEM TO BE ANY APPLAUSE--YOU KNOW BEST."  
 Cut in C.U. of Van Tweed, a trifle indignant. Speaks title.  
 TITLE "I AM ATTORNEY FOR MILTON DE PUYSTER."  
 Back to scene. This becomes of great interest to the gang, and they brace up to meet the shock of investigation.  
 Cut in C.U. of Van Tweed, as he wisely speaks title.  
 TITLE "WAHT PROOF HAVE YOU TO OFFER?"  
 Back to scene. Van Tweed finishes title. Chuck looks at the rest of the gang, indicates them with a sweep of his hand, as much as to say that they are his proofs.  
 Cut in C.U. of Magpie, looking at Van Tweed. Wisely speaks title.  
 TITLE "ME AND ASHBURTON PUNCHED COWS TOGETHER TWENTY YEARS AGO ON THE LAZY Y."  
 Cut in C.U. of Ike (The Indian) Ike speaks title.  
 TITLE "UGH! ME AND HIM RIDE WAR-PATH THIRTY YEARS AGO."  
 Back to scene, as Ike finishes title. Van Tweed looks them all over, as Chucks feels that they have made a mistake.  
 Cut in C.U. of Chuck, realizing that they have lied too strong. Speaks title.  
 TITLE "BIG CHIEF GOT BAD MEMORY--ME ONLY THIRTY -TWO."  
 Back to scene, as Chuck finishes title. Magpie twists his mustache and looks at Ike, as much as to say, "You poor boob!" Ike only grunts. Scenery looks from Magpie to Ike and back at Van Tweed.  
 Cut in C.U. of Scenery, realizing that things are in a mess. Speaks title.  
 TITLE "THE CHIEF'S ALL WRONG--IT WAS ONLY TWENTY-NINE YEARS AGO."  
 Back to scene. Magpie, Ike and Chuck look at Scenery.

SCENE 202

INTERIOR HOTEL HALLWAY

MED. SHOT. The bellboy comes out of elevator with case of liquor and goes toward the door.

SCENE 203

INTERIOR HOTEL BED ROOM.

MED. SHOT, taking in whole gang. Van Tweed gets to his feet, as though to leave. Chuck comes over to him, feeling that Van Tweed has not been convinced. Chuck speaks title.  
 TITLE "I'M HIM! THESE IGNORANT OLD PELICANS DON'T KNOW THAT THE CIVIL WAR IS OVER."  
 Back to scene. The attorney looking at Chuck. The other men, feeling disgusted, look at each other. They all hear a rap at the door.



SCENE 204 INTERIOR HALLWAY AT DOOR.

C.U. of bellboy with case of liquor, rapping on door.

SCENE 205 INTERIOR HOTEL BED ROOM.

MED. L.S. the bellboy comes in, in answer to Chuck's call. AS boy goes into background, where the rest of the gang join him, leaving Chuck and Van Tweed in foreground. Van Tweed starts to leave, but Chuck pulls him back. Van Tweed speaks title.

TITLE "YOU WILL HAVE TO PRESENT STRONGER PROOFS."

Back to scene, with Van Tweed finishing title and Chuck looking at him. Scenery steps to foreground as the bellboy exits having been paid by Maggie. Scenery hands Chuck two quart bottles, with corks drawn. Chuck looks at bottles and hands one to Van Tweed, speaks title.

TITLE "THIS WILL MAKE YUH LOOK AT THINGS DIFFERENT."

Back to scene. They all gather around. They have four whisky glasses, but Ike is holding a large water glass. VAN Tweed is nervous over the situation.

Cut in  
TITLE C.U. of Van Tweed, nervously speaking title.

"I BEG YOUR PARDON--I HAVE AN APPOINTMENT AND MY--ER TIME IS VALUABLE."

Back to scene. Maggie moves in between Chuck and Van Tweed, as Van Tweed finishes title. Maggie speaks title, roughly. TITLE SO IS OURS--DOLLAR AN HOUR.

Back to scene. Scenery takes the big glass from Ike and pours it full of liquor and starts filling smaller glass. As the big glass is offered to Van Tweed, he speaks title, very nervously.

TITLE MY PHYSICIAN BIDS IT."

SCENE 206

C.U. of Maggie and Chuck. Maggie looks from VAN Tweed to Chuck and then back to Van Tweed as he speaks title.

TITLE "HE DIAGNOSED YOUR CASE ALL WRONG."

SCENE 207 INTERIOR HOTEL BED ROOM.

MED. S.U. They hand Van Tweed the big glass of liquor, which he takes very nervously, indicating that he will not drink it. AS the ~~three~~ men reach for their guns, Scenery and Maggie, Chuck holding a small glass of liquor, Maggie steps just a little forward, lifting his glass to offer toast. Title.

TITLE "HERE'S HOPIN' YOUR CINCH NEVER BUSTS

HERE'S HOPIN' YOUR GUNS NEVER RUST.

MAY YOU DIE IN YOUR SHOES

WITH YOUR SKIN FULL OF BOOZE

FAR AWAY FROM THE ALKALI BUST."

Back to scene. They all raise their glasses as tho to drink but Van Tweed hesitates. In action they attempt to make him drink. As he lifts his glass, getting over that it is impossible to drink it, but is going to tray--cut.

SCENE 208 INTERIOR HOTEL LOBBY.

MED. L.S.



SCENE 208 INTERIOR HOTEL LOBBY.

MED. L.S. showing the desk in background. Mrs. De Puyster and Marion are talking to clerk.  
Cut in C.U. of Mrs. De Puyster and Marion talking to clerk. Clerk speaks a title.  
TITLE "MR. VAN TWEED IS WITH THEM NOW."  
Back to scene. The clerk asks if he shall call the room. They say "no" in action, getting over that they will wait. Back to Med. L.S. they leave desk, go over to davenport and sit down to wait.

SCENE 209 INTERIOR HOTEL BED ROOM.

MED. C.U. taking in whole group, laughing and talking to Van Tweed.  
Cut in C.U. of Van Tweed, tears running down his cheeks, and a big smile on his face as he feels the effect of the liquor. He blinks blindly and the monocle drops from his eye. Back to scene. He throws his cane into the air and essays a few fancy steps. The boys start to fill glasses. Van Tweed holds out his glass and they start to fill it.

SCENE 210 INTERIOR HOTEL BED ROOM.

C.U. of Scenery. He laughs and lifts his glass, proposing a toast, which he speaks.  
TITLE "HERE'S TO THE LAND OF CHAPS AND QUIET  
WHERE YOU MAY GET KILLED, BUT NEVER HURT.  
WHERE MEN WEAR HAIR ON THEIR PANTS AND HEAD.  
AND DON'T DIE OFF 'TILL THEY'RE KILLED PLUMB DEAD."

SCENE 211 INTERIOR HOTEL BED ROOM.

MED. C.U. of the whole gang, with Scenery finishing title. Van Tweed's glass is filled. He steps down toward Scenery, taking the center of the group, rather dazed. He looks all around at the gang.  
Cut in C.U. of Van Tweed, rather dazed. Speaks title.  
TITLE "THAT'S GOOD---HAIR ON THEIR TROUSERS!"  
Back to full scene. The boys indicate their pants, as though to explain woddie chaps to Van Tweed. Show in this scene that the Western characters are not affected by drink. Van Tweed starts to take a drink, but Chuck stops him, gets a chair and sits Van Tweed down in it. As they start to drink cut the scene.

SCENE 212 INTERIOR HOTEL LOBBY.

C.U. of Mrs. De Puyster and Marion. The mother is nervous, and wants to go and call the room, but Marion begs her to wait a while, as Van Tweed will surely be down soon. The mother finally agrees that this is the best, and sits down again.

SCENE

SCENE 213 INTERIOR HOTEL BED ROOM.

MED. C.U. of the whole gang, all sitting around Van Tweed, while Ike does a little war dance to prove that he is a real savage. Chuck is interested in Ike's dance. Van Tweed looks at Chuck.

Cut in C.U. of Chuck and Van Tweed. Chuck, who is interested in Ike's war dance, is thinking seriously and his ears wiggle. Van Tweed notices the ears, watches him for a few seconds and speaks title.

TITLE "COULD YOU WIGGLE YOUR EARS IN INFANCY?"

Back to C.U. Chuck looks at him, his ears quit wiggling. Van Tweed looks very serious. Chuck speaks title.

TITLE "NOPE. THE WIGGLE USED TO BE IN MY TOES, BUT I GOT RHEUMATISM FROM DAMP WAR-PATHS, AND IT WENT TO MY EARS."

Back to full scene. Ike finishes dance. Van Tweed staggers over to congratulate Ike, with Chuck following him. Ike shakes hands with Van Tweed.

SCENE 214 INTERIOR HOTEL BED ROOM

C.U. OF Ike, Van Tweed and Chuck, with Chuck finishing title. Van Tweed looks drunkenly at Chuck, says in action, "Absolutely. He gets Chuck by the arm and gets confidential. Speaks Title

TITLE "I'AM GOING TO MARRY YOUR SISTER."

Scene 215 INTERIOR HOTEL BED ROOM

MED. C.U. taking in whole group, with Van Tweed holding to Chuck and finishing title. The boys look at Chuck, realizing there might be more complications. Van Tweed turns half-around toward the door and speaks title.

TITLE "I'LL TAKE YOU ALL UP TO SEE MAM."

Back to scene. They grab their hats. Van Tweed takes Ike by the arm. Magpie picks up the discarded cane, takes Van Tweed by the other arm, and they exit with Chuck bringing up the rear.

SCENE 216 EXTERIOR OF BIG HOTEL

MED. SHOT, as the taxi drives up close to camera. The driver of the other cab and the policeman, who was in the depot sequence are on the seat, talking. The driver is explaining to the officer about what happened to him. He indicates the hotel, whoign in pantomime what happened. The officer nods. Finally the driver speaks title.

TITLE "THEY BEAT ME OUT OF TWENTY-ONE DOLLARS AND FORTY CENTS."

Back to scene. The policemen nods and talks to the driver.

SCENE 217 INTERIOR HOTEL LOBBY.

MED.L.S. taking in elevator. Van Tweed and Ike come out, arm in arm. Van Tweed is the only one under influence of liquor. Following them comes Magpie and Scenery and behind them is Chuck. They start toward desk.

SCENE 218 INTERIOR HOTEL LOBBY.

C.U. OF Mrs. De Puyster and Marion, very much shocked as they see.



SCENE 219 INTERIOR HOTEL LOBBY.

MED. SHOT at the desk, with Ike and Van Tweed and Magpie near the clerk. A bellboy joins Chuck, who has the key to the room. As Chuck stops to talk to him, cut.

SCENE 220 INTERIOR HOTEL LOBBY.

C.U. of Mrs. De Puyster and Marion. Mrs. De P. is looking over whole group, but Marion is looking directly at Chuck.

SCENE 221 INTERIOR HOTEL LOBBY.

C.U. of Chuck and the bellboy. Chuck's gaze wanders until he looks directly at Marion, and he ceases talking.

SCENE 223 INTERIOR HOTEL LOBBY.

EX. C.U. of Marion, looking at Chuck, with eyes semi-filled with admiration and wonder. Nothing about the expression to suggest flirting.

SCENE 224 INTERIOR HOTEL LOBBY.

C.U. of Chuck, looking directly at Marion, very serious, and a slight smile of wonderment and admiration for her.

SCENE 225 INTERIOR HOTEL LOBBY.

C.U. of Mrs. De P. and Marion, Marion is looking at Chuck as the mother speaks to her.

SCENE 226 INTERIOR HOTEL LOBBY.

C.U. of Chuck and bellboy. As bellboy reaches for the key in Chuck's hand, he speaks title.

TITLE

"I'LL TAKE YOUR KEY, MR. DE PUYSTER."

Back to scene. As he gives the boy the key he turns to join the rest of the gang.

SCENE 227 INTERIOR HOTEL LOBBY.

C.U. of Mrs. De P. and Marion, watching Chuck. Marion touches her mother on the arm, still watching Chuck and speaks title. not in an enthusiastic way.

TITLE

"THAT IS HE, MOTHER--ISN'T HE CHARMING?"

SCENE 228 INTERIOR HOTEL LOBBY.

MED. SHOT. Chuck joins the group and they all start towards the door. Van Tweed is the only one to show the effects of the liquor.

SCENE 229      EXTERIOR BIG HOTEL.

C.U. of Taxi, with cop and taxi driver standing near the car. The taxi driver sees the gang coming, speaks to cop, who indicates for him to get them into the cab, and walks a short distance away to watch developments.

SCENE 230      INTERIOR HOTEL LOBBY.

C.U. of Mrs. De P. and Marion, who turns to mother and speaks title.

TITLE      "I THINK THAT WAS PERFECTLY DISGRACEFUL--I SHALL NEVER SPEAK TO WILLIE VAN TWEED AGAIN."  
Back to Scene. Mother still wondering about the Westerner, as she offers a little comment to the daughter.

SCENE 231      EXTERIOR OF BIG HOTEL.

C.U. at taxi. They all get into cab, except Chuck, and as he is about to get in, the policeman steps up to Chuck and speaks title.

TITLE      "I GUESS I'LL TAKE YOU BIRDS TO THE STATION."

SCENE 232      EXTERIOR OF BIG HOTEL.

C.U. of Chuck, policeman and taxi driver, as policeman finishes title. He turns to give orders to taxi driver, which gives Chuck a chance to think. As driver starts to shift gears, Chuck grabs the policeman, who is slightly off his balance, slams him into the cab, jumps in after him and slams the door as the cab starts out.

SCENE 233      INTERIOR OF

C.U. Chuck is having a little struggle with the policeman, as he calls to the others to hold him. They grab him so he can't move. Chuck reaches down, gets his gun. Scenery, in action, asks Chuck what the trouble is. Chuck speaks title.

TITLE      "THIS IS THAT ANTI-MEDICINE POLICEMAN AND THAT TWENTY-ONE DOLLAR AND FORTY CENT HACK DRIVER."

SCENE 234      EXTERIOR OF TAXI

C.U. of Taxi driver, as Chuck reaches outside and shoves a gun against him and speaks title.

TITLE      "NOW, YOU DRIVE UNTIL I TELL YUH TO STOP."  
Back to scene. The driver very nervous, nods and drives ahead  
IRIS AND FADE OUT

TITLE      Fade in on extreme C.U. of a fancy clock. The hand of clock moves from 8:45 to 9:00 as the double exposed title fades in  
AT THE DE PUYSER HOME--WITH THE BURLINGAME BLUE-BLOOD  
READY TO OFFER MORE OR LESS SINCERE CONGRATULATIONS--WILLIE  
VAN TWEED COMETH NOT.

SCENE 235



SCENE 235 EXTERIOR DE PUYSTER HOME NIGHT.

FADE IN L.S. showing autos, people, etc. General action of guests arriving for reception.

SCENE 236 INTERIOR LIVING ROOM NIGHT.

L.S. of room, showing guests arriving, and a number of guests around the room. Usual air of a society gathering but not dancing.

SCENE 237 INTERIOR RECEPTION HALL NIGHT.

MED. SHOT. Mrs. De Puyster receiving guests. Marion comes in speaks to arriving guests, and turns to her mother, as soon as there is a chance, and speaks to her.

Cut in

TITLE

C.U. of Marion and Mrs. De Puyster. Marion is both angry and annoyed, as she speaks title.

"IF MR. VAN TWEED DOES ARRIVE I POSITIVELY REFUSE TO HAVE OUR ENGAGEMENT ANNOUNCED."

Back to full scene. More guests arrive, which takes the mother's attention.

SCENE 238 INTERIOR LIVING ROOM. NIGHT.

L.S. of reception, showing De Puyster in foreground, introducing or greeting someone. General reception action, ad lib.

SCENE 239 COUNTRY ROAD NEAR BURLINGAME NIGHT BLUED

L.S. This road is along a high hill. A taxi is being turned around, as it stops. Chuck forces the driver to get off the seat. He is taken in hand by Scenery Sims. The cop is being held by Ike and Magpie.

SCENE 240 COUNTRY ROAD NEAR BURLINGAME NIGHT BLUED.

C.U. at taxi, showing all the group as in scene 239. Chuck looks at the taxi driver.

Cut in  
TITLE

C.U. of Chuck, speaking to taxi-driver. Speaks title.

"YOU USED THIS HACK TO TRY AND ROB US THIS MORNING---WE'RE GOIN' TO BORROW IT--LIKE BORROWIN' A GUN FROM A BURGLAR."

Cut in

TITLE

Back to scene. Van Tweed sticks his head out of cab. C.U. of Van Tweed looking out of the cab. He nods his head seriously and speaks title.

"PERFECTLY LEGITIMATE--WHO'LL DRIVE?"

Back to scene. All trying to figure who will drive.

Cut in  
TITLE

C.U. of Chuck. Speaks title.

Cut in

"I'LL DRIVE HER--I DROVE 'HALF MILE' SMITH'S FLIVVER ONCE." C.U. of Magpie, getting over that he remembers. He says in action, "Once!"

Cut in

TITLE

Back to full scene. Chuck goes to the car, to driver's seat and gets in.

C.U. of Magpie and the policeman. The policeman asks Magpie a question, which Magpie answers in title.

"WE'RE GOIN' TO TRY AND GET ALONG WITHOUT YOU FOR A WHILE."

SCENE 241 COUNTRY ROAD NEAR BURLINGAME NIGHT BLUED

EX. L.S. Magpie, Ike and Scenery shove the policeman and taxi-driver over the steep bank, and board the machine as Chuck drives out. The policeman and driver climb back up the bank and the policeman takes several shots at the taxi, which has got out of the scene.

SCENE 242 COUNTRY ROAD NEAR BURLINGAME NIGHT BLUED

C.U. of Chuck driving the taxi cab, swinging from one side of the road to the other, realizing that he has more than he can handle.

SCENE 243 CURVE IN COUNTRY ROAD NIGHT BLUED

L.S. Taxi coming at fast rate of speed, fails to make the curve and goes off over the bank.

SCENE 244 EASTERN CHICKEN HOUSE NIGHT BLUED

L.S. the chicken house in foreground, so as to be able to trick the chicken house. As the taxi comes over the rough ground sagging, and smashes right through the chicken house. Chickens flying in every direction.

SCENE 245 COUNTRY ROAD NEAR BURLINGAME NIGHT BLUED.

MED. L.S. The taxi comes back into the road. Two or three chickens fly out of the cab windows, as taxi passes and exits.

SCENE 246 COUNTRY ROAD NEAR BURLINGAME NIGHT BLUED

C.U. of Chuck on driver's seat. A chicken is wedged between his body and the wheel. He looks down at it, rather dazed, lifts it out and throws it into the air, as the machine wobbles badly.

SCENE 247 COUNTRY ROAD NEAR BURLINGAME NIGHT BLUED.

MED. C.U. of the policeman and taxi driver hailing a machine, which picks them up and starts on.

SCENE 248 COUNTRY ROAD NEAR BURLINGAME NIGHT BLUED

MED. L.S. The taxi goes rapidly through scene, shifting from side to side.

SCENE 249 INTERIOR DE PUYSER LIVING ROOM NIGHT.

L.S. of the room. The guests have all arrived. Mrs. De P. is seemingly apologizing for the absence of one of the principal characters and the groups are softly gossiping.

Cut in C.U. of Marion, as her father joins her, asking a question. She speaks title.

TITLE "FROM WHAT I SAW OF HIM TODAY--HE WILL NOT BE HERE TOMIGHT." Back to C.U. The old man starts quite an argument, trying to alibi Van Tweed. Marion speaks title.

TITLE "AND BY TOMORROW HE WILL BE THE TALK OF THE TOWN." Back to scene. The old man delivers. One of the guests join them, which forces pleasantries. Back to L.S. showing general action.



SCENE 250 STREET NEAR DE PUYSTER HOME NIGHT BLUED.

EX. L.S. showing a sprinkling wagon going from camera, with taxi coming toward camera, going fast. Cut when cab gets about to center of scene.

SCENE 251 STREET NEAR DE PUYSTER HOME NIGHT BLUED.

C.U. of Van Tweed as he sticks his head out of cab window and yells at Chuck. TITLE.

TITLE "PUT ON YOUR BRAKES! THIS IS THE PLACE."

SCENE 252 STREET NEAR DE PUYSTER HOME NIGHT BLUED.

MED. L.S. shooting from a different angle, and stop-crank a turn around, sig-sag skid, and then slam the back of the taxi into telephone post.

SCENE 253 STREET NEAR DE PUYSTER HOME NIGHT BLUED.

C.U. OF Taxi cab door. The door flies open and Van Tweed and the rest of the gang spill out of the door, rolling away.

SCENE 254 STREET NEAR DE PUYSTER HOME NIGHT BLUED.

C.U. of Chuck, dazed, but still at the wheel. Ike's head has been smashed through the window near Chuck. Chuck starts to get off the seat.

SCENE 255 STREET NEAR DE PUYSTER HOME NIGHT BLUED.

MED. SHOT taking in the whole gang and taxi. Chuck getting off the seat. Chuck tries to help Ike out through the window, and scratches his head as he thinks of the mess they got into.

SCENE 256 DOWNTOWN CITY STREET NIGHT BLUED

C.U. of Policeman and taxi driver in machine, riding down street. The policeman speaks a title.

TITLE "I HEARD THEM SPEAK OF THE DE PUYSTER HOME--BUT I WILL HAVE TO REPORT AT THE STATION FIRST."  
Back to scene. They go on talking.

SCENE 257 STREET NEAR DE PUYSTER HOME NIGHT BLUED.

MED. C.U. showing the whole group gathered around taxi. Chuck is looking them over for possible broken bones.

Cut in C.U. of Van Tweed, pointing toward house. Speaks title.  
TITLE "THAT IS YOUR HOME, ASHBURTON--WELCOME HOME"

Cut in C.U. of Chuck, as he hears Van Tweed speak title. Chuck takes off his hat, places it on his chest, bows as he speaks title.  
TITLE "TEN MILLION DOLLARS, WE GREET THERE."

Back to scene. They all start limping toward the house.

SCENE 258 EXTERIOR DE PUYSTER HOME NIGHT BLUED

MED. SHOT. Van Tweed and the gang limp up to the front door and stop. As the butler opens the door, Chuck steps forward.

SCENE 259      EXTERIOR DE PUYSER HOME      NIGHT      BLUED.

C.U. of the butler, Chuck and Van Tweed. The butler looks at Chuck, inquiringly. Van Tweed looks at Chuck, who throws his arms around the butler's neck, as he speaks title.

TITLE      "PAW, I'VE COME HOME TO DIE."

Back to scene. The butler, highly indignant, resents this. Van Tweed speaks title.

TITLE      "PERKINS, ANNOUNCE ME TO THE DE PUYSTERS--I WILL VOUCH FOR MY FRIENDS."

Back to scene. They exit inside.

SCENE 260      INTERIOR LIVING ROOM DE PUYSTERS      NIGHT.

EX.L.S. The guests are all talking. The butler steps in from the reception hall and stops.

Cut in      C.U. of the butler, as he speaks title.

TITLE      "MR. WILLIS VAN TWEED--AND HIS FRIENDS."

Back to L.S. The men enter behind Van Tweed.

SCENE 261      INTERIOR DE PUYSER LIVING ROOM      NIGHT

C.U. of Mrs. De Puyster, staring at the gang. She turns and looks across the room at Marion.

SCENE 262      INTERIOR DE PUYSER LIVING ROOM      NIGHT.

C.U. of Marion, staring at Mother, then turns and looks at the gang with Van Tweed.

SCENE 263      INTERIOR DE PUYSER'S LIVING ROOM      NIGHT

C.U. of CHUCK, IKE, MAGGIE, SCENERY, VAN TWEED and BUTLER. The WESTERN boys seem ill at ease.

SCENE 264      INTERIOR DE PUYSER LIVING ROOM      NIGHT

C.U. of Milton De Puyster, who is with a group of people, who seem shocked to death. He exits toward the gang.

SCENE 265      INTERIOR DE PUYSER LIVING ROOM      NIGHT

MED. C.U. showing the Western boys, with Van Tweed and butler. De Puyster walks up, looks at Van Tweed, indicates the gang and speaks title.

TITLE      "WHO ARE THESE PEOPLE?"

Back to scene. As he finishes title, Maggie steps forward, as spokesman Maggie points at Ike, speaks title.

TITLE      "THE OLD BUCK INJUN IS BLACK HAWK--CHIEF OF THE CACTUS TRIBE".

Cut in      C.U. of Ike (the Indian)

Cut in      C.U. of Maggie. Points at Scenery. Speaks title.

TITLE      "THAT IS SCENERY SIMS--AN AUTHORITY ON STRAYED STOCK."

Back to full scene. De Puyster does not seem to know what to do or say.

Cut in      C.U. of Maggie. Speaks title.

TITLE      "I AM AN OLD LONESOME PROSPECTOR, AND THIS OTHER PARTY IS YOUR LONG LOST SON."

Back to scene. Maggie finishes title and points at Chuck. As Chuck steps forward to De Puyster, Willie Van Tweed seems very much elated.



SCENE 266 INTERIOR DE PUYSTER LIVING ROOM NIGHT

C.U. of DE Puyster and Chuck, with Van Tweed in background. De Puyster seems humiliated, looks at Van Tweed and back to Chuck, as Chuck speaks title.  
"PAPA , DON'T YOU KNOW ME?"

TITLE

SCENE 267 INTERIOR DE PUYSTER LIVING ROOM NIGHT

EX.LS.S taking in the guests and the action, staring at the actors of the drama. Mother and daughter cross the room and walk in, one on each side of De Puyster.

SCENE 268 INTERIOR DE PUYSTER LIVING ROOM NIGHT

C.U. of Mrs. De Puyster and Marion, one on each side of De Puyster, who faces Chuck, with Van Tweed in background. Mrs. De Puyster looks at Marion, at De puyster and then at Chuck, as though she had not heard. She speaks title.

TITLE

"WHO DID YOU SAY YOU ARE?"  
Back to scene. Chuck is slightly interested in the girl, but turns and looks at the mother, back to the father, speaks titl

TITLE

"I AM THE SON OF MILTON DE PUYSTER."

Back to scene. Mrs. De Puyster steps in close to Chuck, points at De Puyster and speaks title to Chuck.

TITLE

"DO YOU RECOGNIZE THAT MAN AS YOUR FATHER?"

Back to scene. Chuck looks from the woman to De Puyster.

Cut in  
TITLE

C.U. Of Chuck as he nods and speaks title.

"AS NATURAL AS A FLEA ON A PUP--OLDER, THAT'S ALL."

Back to scene. The old man starts to argue.

SCENE 269 EXTERIOR DE PUYSTER HOME NIGHT

MED. SHOT. The officer in charge is talking. The butler exits inside, followed by the police.

SCENE 270 INTERIOR DE PUYSER LIVING ROOM NIGHT

	MED.C.U.taking in the Western gang, the De Puysiters and Van Tweed. The butler steps into the scene and speaks title.
Cut in	C.U. of the butler, speaking title.
TITLE	"THE OFFICERS WANT ASHBURTON DE PUYSTER."
	Back to scene, as butler finishes title. They all step forward realizing that they are in bad.
Cut in	C.U. of <u>Maggie</u> . He yanks a gun and shoots toward the lights.
Cut in	C.U. of electric chandelier, as the bullet smashes into it, cutting off the lights.

SCENE 271 INTERIOR DE PUYSER LIVING ROOM NIGHT

L.S. taking in whole set, showing general commotion, following Maggie's shot. Several other shots are fired by the Western gang, putting out the lights.

SCENE 272      EXTERIOR DE PUYSTER LIVING ROOM      NIGHT

MED. SGT. The officers outside hear the shots and run into the door.

SCENE 273 INTERIOR DE PUYSER LIVING ROOM NIGHT

L.S. general commotion. The officers come in. Everybody getting out of range. The lights are out in one of the other rooms.

Cut in C.U. of the butler, trying to hide.  
Cut in C.U. of Mrs. De Huyster and Marion ducking behind curtains.  
Cut in C.U. of Willie Van Tweed, ducking behind a chair.  
Cut in C.U. of Maggie and Gabe, ducking.

TITLE "YOU MESSED THINGS UP FINE! NOW WE'LL HAVE TO CATCH THE  
NEXT FREIGHT WEST."

TITLE "TAKE WILLIE BY THE FEET! WE CAN' LET THE POLICE GET HIM!"  
Back to the U.S., showing the general uproar.

Cut in C.U. of Scenery and Ike and Ike as they bump together and start to the window.

Cut in Back to L.S. Big commotion.  
C.U. of Ike and Scenery at window.

~~SECRET~~ 0266 XXXX DIRECTOR OF FBI BUYS DEK LA WING RICH VX VAVIX

TIVLEXV



SCENE 274 EXTERIOR GROUNDS OF DE PUYSTER HOME NIGHT BLUED

MED. SHOT. Chuck and Maggie duck through the trees, carrying the third party, who is partly wrapped in a curtain.

SCENE 275 INTERIOR LIVING ROOM AT WINDOW. NIGHT

C.U. of Scenery and Ike, as they see Maggie and Chuck. They exit out through the window.

SCENE 276 INTERIOR DE PUYSTER LIVING ROOM NIGHT

L.S. showing that the commotion is still going on. FADE OUT

TITLE

Fade in double-exposed title over freight-yard scene.

IT IS EASY ENOUGH TO SIT PRETTY  
WITH A TEN MILLION STAKE IN SIGHT;  
BUT THE LAW OF THE LAND  
MAY TAKE YOU IN HAND  
AT THE END OF A PERFECT NIGHT.  
Fade out.

SCENE 277 FREIGHT YARDS

FADE IN with IRIS, taking in box-car door. As iris opens full it takes in whole box-car, showing an army of policemen, placed in readiness for anyone who comes out. They are underneath, on top and hanging to the steps on side. At least twelve uniformed officers. They are all perfectly still in this shot. LAP DISSOLVE TO interior of box car, showing Maggie, Ike, Chuck and the fifth party lying with his back to the others and moving.

SCENE 279 INTERIOR DE PUYSTER LIVING ROOM

MED. C.U. of Mrs. De Puyster, Marion and daughter seated, while Van Tweed floor, trying to reason with them.

TITLE

FINALLY Mrs. De Puyster, in tears, says:  
"I AM SURE THEY TOOK YOUR FATHER WITH HIM."

Cut in  
TITLE

Back to scene. They discuss it.  
C.U. of Van Tweed, as he speaks title, to Marion.  
"IT IS QUITE EVIDENT THAT THOSE ROUGH PERSONS TOOK HIM AWAY."  
Back to scene. The girl is disgusted with Van Tweed, and he is still trying to talk to her.

SCENE 279 INTERIOR ROOM AT PHONE.

C.U. of butler answering phone. He talks, hangs up and exits toward living room.

SCENE 280 INTERIOR DE PUYSTER LIVING ROOM.

MED. C.U. of Mrs. De Puyster, Marion and Van Tweed, as in scene 278. The butler comes on, talks to Mrs. De Puyster, while the rest listen anxiously. Mrs. De Puyster speaks title. "YOU SAY THEY ARE IN A BOX CAR IN THE RAILROAD YARDS?" Back to scene. The butler nods "Yes". Mrs. De Puyster and Marion get up, very excited. Van Tweed starts to say something to them.

Cut in. C.U. of Marion, speaking title to Van Tweed. "THIS IS ALL YOUR FAULT." Back to scene. They exit, with Van Tweed trying to alibi himself

SCENE 281 INTERIOR OF BOX CAR

MED. C.U. showing all of the gang asleep. Chuck wakes up slowly and looks around. Gets up and stretches himself. Chuck rouses up the gang with the toe of his boot. They sit up sleepily. Chuck looks at the fifth member.

Cut in C.U. of Chuck, looking down at the fifth member of party. Chuck looks amazed and wondering.

Cut in C.U. of De Puyster, waking up.

Cut in C.U. of Chuck and Maggie, who has got to his feet. Chuck asks. "HOLY HORNED TOADS! IT'S PAPA INSTEAD OF WILLIE!"

Cut in C.U. of De Puyster, looking appealingly at Chuck. Speaks title "I HAVE NO SON--I SWEAR IT." Back to scene. They help him up and all start for the door.

SCENE 282 INTERIOR BOX CAR AT THE DOOR

C.U. They all come to door. Start to open door. Chuck turns to De Puyster and speaks title. "IT'S

TITLE TO WILLIE, AND TELL HIM WE'RE

SCENE 283 EXTERIOR BOX CAR

C.U. They open the door and all 1 jump down--not seeing the cops, who help De Puyster down and Scenery and then the army of cops rush in and grab them though they were going to use their clubs. De Puyster frightened. The police overpower them and exit out of the scene toward the patrol wagon, which is parked on a road.

SCENE 284 ROAD NEAR RAILROAD YARDS.

MED. SHOT.taking in patrol wagon parked. In extreme distance down the road comes a limousine. As the officers enter the scene, with the four Westerners and De Puyster, the limousine arrives at the side of patrol wagon.

SCENE 285 ROAD NEAR RAILROAD YARDS.

C.U. of Mrs. De Puyster and Marion, as they get out of limousine and look toward officers.



SCENE 286 ROAD NEAR RAILROAD YARDS.

C.U. of De Puyster arguing with the captain, trying to show him that he is innocent of any wrong doing.

SCENE 287 ROAD NEAR RAILROAD YARDS.

C.U. of Mrs. De Puyster and Marion, who recognize De Puyster, and rush toward him.

SCENE 288 ROAD NEAR RAILROAD YARDS.

MED. C.U. taking in whole group at patrol wagon, as two officers have Ike going up steps of patrol wagon. His head-dress is down around his neck and he is looking out between the feathers. Other officers are holding the rest of the gang. Mrs. De Puyster and Marion rush up to De Puyster.

Cut in C.U. of Ike, trying to argue with the police, telling them in action that De Puyster is not to blame.

Cut in C.U. of Mrs. and Mr. De Puyster and Marion, as Chuck steps into scene, looking at the girl, feeling very guilty.

Cut in C.U. of Chuck, as he speaks title.

TITLE "MR. DE PUYSTER IS NOT GUILTY OF ANYTHING, AND I WISH TO APOLOGIZE."

Back to C.U. of the group. Officer, who is holding De Puyster turns and looks at Chuck, and De Puyster agrees that he is not guilty.

Cut in EX. C.U. of Marion looking at Chuck. A touch of admiration, mingled with sympathy for a man who would make a confession at this time.

Cut in EX. C.U. of Chuck, as he is trying to prepare himself to make a confession. Speaks title.

TITLE

"I RECKON I WAS WRONG IN TAKIN' THE  
MY NAME IS ASHBURTON AND I RAN  
Back to scene, showing Mother, with the rest in the background. at Chuck. The girl, hopeful, looks at Chuck. Chuck turns to De Puyster, who is looking back at the mother.

Cut in C.U. of Chuck, as he speaks title.

TITLE

"I RECKON I WAS WRONG IN TAKIN' THE  
I HAD HOPED TO FIND MY MOTHER."

Cut in C.U. of Mrs. De Puyster and Marion, staring at Chuck. Mrs. De Puyster cannot realize that this might be her son, as she asks question in title.

TITLE

"WHAT IS YOUR LAST NAME?"

SCENE 289 ROAD NEAR RAILROAD YARDS.

L.S. taking in the whole group, as the Western characters all move up around Chuck, wondering what he will do next. Magpie gets close to him.

Cut in C.U. of Chuck and Magpie. Chuck turns and looks at Magpie who is staring at him, reaches down to watch-pocket, pulls out an old silver watch, opens it up and hands it toward the mother.

Cut in C.U. of Mrs. De Puyster taking the watch, and looking at it.

Cut in C.U. of inside of watch case, showing the engraving, which reads, "TO ASHBURTON WARNER ON HIS TWELFTH BIRTHDAY--FROM MOTHER."

Back to the C.U. of Mrs. De Puyster, as she looks up from the watch, with tears in her eyes. Speaks title.

TITLE

"THAT IS THE WATCH I GAVE MY SON."

Cut in C.U. of Chuck, looking at Mrs. De Puyster. He blinks his eyes in astonishment and wonder. Speaks title.

TITLE

"WELL, I'M THAT BOY!"

SCENE 290 ROAD NEAR RAILROAD YARDS.

MED. SHOT. Chuck finishes title. Mrs. De Puyster realizing that this is her son, rushes in and takes him in her arms.  
 Cut in C.U. of Mrs. De Puyster and Chuck. She speaks title.  
 TITLE "MY OWN BOY."  
 Back to C.U. Chuck is in an embarrassing situation and does not respond to her caresses.  
 Back to medium shot. Marion crosses over to Chuck and Mrs. De Puyster, as De Puyster steps in beside her. They all gather around.  
 Cut in C.U. of Maggie staring at Chuck and Mrs. De Puyster. Finally  
 TITLE it dawns upon him and he speaks title.  
 "AND HIS NAME WAS ASHBURTON! WELL, I'D BE DAMNED!"

SCENE 291 ROAD NEAR RAILROAD YARDS.

MED. L.S. taking in the whole group. Everybody hilarious over the situation.  
 Cut in C.U. of De Puyster and the police officer. The officer speaks. De Puyster turns to him. De Puyster speaks. De Puyster speaks title.  
 TITLE LET THESE MEN GO--YOU MAY HOLD ME RESPONSIBLE."  
 Back to C.U. The officer acknowledges it and steps back, as De Puyster turns toward Chuck.  
 Back to Med. Shot. De Puyster starts to cross to Chuck and Mrs. De Puyster, who breaks from her embrace of Chuck and turns to De Puyster, crying with joy and introducing them. They shake hands. Marion comes in and De Puyster introduces him to her. Chuck talks.  
 Cut in C.U. of Chuck and Marion, as  
 TITLE "WHAT SHALL I CALL YOU?"  
 Back to the C.U. Chuck looks at her of the gang, as though wishing the Ashburton. He looks back at her and  
 TITLE "JUST CALL ME CHUCK UNTIL WE'RE BET"  
 Back to MED. SHOT, as we IRIS AND FA

Fade in

----FINIS----

Lap Dissolve to  
*Foot of Fortune*  
 SETTING PRETTY

FADE OUT.



This document is from the Library of Congress  
“Motion Picture Copyright Descriptions Collection,  
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center  
The Library of Congress